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### Bulletin Board

**RADIO AWARDS.** The second annual Student Composers Radio Awards (formerly Young Composers Radio Awards), conducted under the auspices of broadcasters, Broadcast Music, Inc. and BMI, Canada, Ltd., are announced. Awards are to be made for compositions, vocal or instrumental, submitted by students in secondary schools, colleges and conservatories of music located in the United States, its territories or possessions and Canada. Applicants must be citizens or permanent residents of the United States, its territories or possessions or Canada, and must not have reached their twenty-sixth birthday by December 31, 1953 (years spent in the armed forces, however, are to be deducted). Awards range from \$2,000.00 for first prize to \$500.00 for the sixth prize, and are to be applied for tuition and subsistence at the institution of the winner's choice. Inquiries for complete information should be addressed to Russell Sanjek, Director SCRA Project, Broadcast Music, Inc., 580 5th Ave., New York 36, N. Y.

**SHIPBOARD CONFERENCE.** Graduate or undergraduate credit from Indiana University may be earned by those who desire it at the tenth Classroom Teachers National Conference to be held on the high seas aboard the S. S. Nuevo Dominicano, July 6-18. The cruise will begin at Miami and stops have been planned at Nassau, Ciudad Trujillo, Port-au-Prince and Havana. The conference program will combine an inservice training program with leadership development. The cost of the tour will be \$304 to \$365 depending upon boat accommodations. Prior to the cruise the department will hold its annual business meeting June 29 in connection with the national convention of the National Education Association in Miami Beach.

**NAMM.** The annual music industry trade show of the National Association of Music Merchants, Inc. will be held July 13-16 at the Palmer House in Chicago. Cooperating hotels reserving accommodations include the Congress Hotel, Conrad Hilton Hotel, Blackstone Hotel and Morrison Hotel.

**CBDNA CONVENTION.** The College Band Directors National Association will hold its annual convention in Chicago, December 17-18, 1954, with headquarters at the Sherman Hotel, according to word received from President Clarence E. Sawhill.

**SYMPHONY WORKSHOP.** Musicians from the following symphonies affiliated with the American Symphony Orchestra League, Inc. have been engaged for the teaching staff of the Musicians' Workshop, June 19-20 in Elkhart, Indiana: Boston Symphony, Chicago Symphony, Cincinnati Symphony, Detroit Symphony, New York Philharmonic, Philadelphia Orchestra. Each group of community symphony musicians attending the workshop will work with the instructor of their own instrument in playing and discussion sessions covering the two-day workshop. Musicians are invited to bring music on which they want special help, to feel free to ask questions about their instruments, technique and "tricks of the trade." The workshop is sponsored by the League in connection with its national convention in Elkhart, June 18-20.

**AMERICAN GUILD OF ORGANISTS.** The regional convention of the American Guild of Organists comprising the states of Indiana, Illinois, Wisconsin and Michigan, is to be held in Kalamazoo, Michigan, June 16-19, with headquarters at Kalamazoo College.

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**1953 CHICAGOLAND MUSIC FESTIVAL**, sponsored by Chicago Tribune Charities, Inc., to be held August 22, 1953, will feature a "Salute to Hollywood," according to information in the brochure announcing details of the festival. Prior to the festival, sixteen preliminary competitions will be conducted throughout the United States, and winners from these preliminary festivals will compete in Chicago on August 22—some of the winning individuals and groups will appear on the program at Soldiers' field. Contests will be held for vocalists, choral groups, concert and accordion bands, pianists and accordionists, and baton twirlers. Henry Weber will be general musical director, and Edgar Nelson choral director; Stanley Johnston is assistant festival director; Capt. Howard Stube and Fred Miller will be, respectively, instrumental director and supervisor of field events; John Reich is chairman of the vocal contest; Mary Pentoney, festival secretary; John Kilroy, ticket manager. Philip Maxwell is festival director and all inquiries should be directed to him at: The Chicago Tribune, Tribune Tower, 435 N. Michigan Ave., Chicago 11.

**INTERNATIONAL CHURCHMAN'S EXPOSITION** will be held in Chicago's Coliseum October 6-9. This show was created to bring together annually those concerned with the design, construction, remodeling, maintenance, and more effective use of church buildings. . . . "The International Church Music Seminar," under the direction of the American Music Conference, to aid those responsible for the musical activities of churches of all denominations to improve their basic techniques of choir directing and program planning is to be a new feature of the exposition. Those who plan to attend and would like an advance copy of the detailed program, which will be off the press in July, should write to the International Churchman's Exposition, 19 South LaSalle St., Chicago 3, Ill.

**CONDUCTORS' SYMPOSIUM.** The Philadelphia Orchestra and the American Symphony Orchestra League have announced the second presentation of the conductors' symposium, now widely recognized as the first step on the part of United States professional symphonies to offer study opportunities, recognition and encouragement to the nation's community symphony conductors. The symposium will be held September 28-October 2, 1953 at Philadelphia. Conductors will work closely with Eugene Ormandy, conductor of the Philadelphia Orchestra, attend all Philadelphia Orchestra rehearsals and concerts, and will participate in seminars and consultations with members of the orchestra and administrative staff. For a résumé of the first symposium held last fall, readers are referred to the article, "Philadelphia Orchestra Symposium" by William J. O'Neill, published in the April-May issue of the JOURNAL. Conductors from all parts of the nation are eligible to apply for certification to the symposium. Inquiries should be sent to the League offices, P. O. Box 164, Charleston, W. Va.



VIP'S at final All-Northwest Band rehearsal, Northwest Music Educators Conference meeting in Bellingham (left to right): Ferd Haruda, 2nd vice-president-elect; A. Bert Christianson, president-elect; Leslie H. Armstrong, retiring president, who automatically becomes 1st vice-president.

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BERLIN'S FESTIVAL WEEKS, from August 30 to September 20, this year will stress the opera. The chamber music part of the program will represent six nations, and a number of plays will be given both outdoors in the court of the Charlottenburg Castle and in the Hebbel Theater, and the highly successful art discussions and book premieres of 1952 will be repeated.

HELP FOR KOREAN TEACHERS. Under authorization by the NEA representative assembly, a campaign has been launched to bring help from American teachers to fellow teachers in Korea. The Overseas Teacher Relief Fund has been reactivated and, in view of the present world situation, the NEA recommends that this fund be used: (1) To help meet the needs of teachers in Korea for food, clothing, and educational equipment; (2) to provide similar aid to other areas of acute need; (3) to reinstate the program for bringing selected educational personnel from other countries to the United States to study educational methods; (4) to send American teachers to other countries for similar purposes. For further information write to Overseas Teacher Fund Committee, 1201 Sixteenth St., N. W., Washington, D. C.

NCATE. Five national groups in the field of education have created a voluntary agency, to be known as the National Council for Accreditation of Teacher Education, to maintain at high standards the qualifications of teachers in the United States. The agency will promote plans for improving the preparation of teachers in the universities and colleges. Representatives to the Council have been appointed by the following groups: American Association of Colleges for Teacher Education, National Association of State Directors of Teacher Education and Certification, National Commission on Teacher Education and Professional Standards of the NEA, National Council of Chief State School Officers, and National School Boards Association. The actual activation of the Council as an accrediting agency will take place on July 1, 1954. The officers are: Chairman—Waldo E. Lessenger, Wayne University, Detroit, Mich.; vice-chairman—C. O. Williams, Pennsylvania State College, State College; secretary-treasurer—Edgar Fuller, National Council of Chief State School Officers, Washington, D. C.

ASCAP announces the election of the following officers: President—Stanley Adams; vice-presidents—Louis Bernstein, Fred E. Ahlert; secretary—John Tasker Howard; treasurer—Saul H. Bourne; assistant secretary—George W. Meyer; assistant treasurer—Frank H. Connor.



EARLY BIRDS at the registration desk, California-Western Conference in Tucson, Ariz., are (left to right): Ralph Hess, retiring president; Harriett Mueller, elementary division music consultant, Tucson Public Schools; Hartley D. Snyder, member-at-large California-Western Division board of directors; Arthur Shelley, president of Arizona Music Educators Association.

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Lila Belle Pitts, Mus. D., Professor of Music Education, Teachers College, Columbia University  
Gladys Tipton, Ed. D., Department of Music, University of California

### Theory; Music History & Literature

Karl Eshman, A. M., Director, Conservatory of Music, Denison University  
Curt Sachs, Ph. D., Visiting Professor of Music, New York University

### Choral Technique

David Foltz, M. Mus., Chairman, Department of Music, University of Nebraska  
Robert W. Milton, M. Mus., Director of Music, Public Schools, Kansas City, Mo.

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**NEA DEPARTMENT ELECTIONS.** Two departments of the NEA, which scheduled their annual meetings in connection with the national convention of the American Association of School Administrators in Atlantic City, elected officers as follows:

Department of Elementary School Principals—president, Mamie Reed, St. Louis County, Mo.; 1st vice-president, Edwin L. Riggs, Phoenix, Ariz.; 2nd vice-president, Mathilda Gilles, Salem, Ore.; 3rd vice-president, Mrs. Johanna Hullock, Kennett Square, Pa.; 4th vice-president, Orlan Fowler, Clarksburg, W. Va.; 5th vice-president, R. Melvin James, Portales, N. M.; member-at-large, William F. Buboltz, Milwaukee, Wis.

Department of Rural Education—vice-president, Mrs. Mary R. Watson, Santa Fe, N. M.; executive committee members: Thomas E. Robinson, Glassboro, N. J.; Howard G. Sackett, Port Leyden, N. Y.; Rosalie W. Farley, Lincoln, Neb., was named to complete the term of Mrs. Watson. M. L. Cushman, Ames, Ia., was chosen president earlier in a nation-wide ballot of members.

**ASCD.** The Association of Supervision of Curriculum Development elected the following officers at the recent convention in Cleveland: president—Alice Miel, Teachers College, Columbia University; 2nd vice-president—Robert S. Gilchrist, Pasadena, Calif.; field secretary—Maycie K. Southall, Nashville, Tenn.; executive committee members—Susan Crutchfield, Galveston, Tex.; Verna S. Walters, Kent, Ohio; Vernon E. Anderson, Storrs, Conn.; members-at-large: Harold Albery, Columbus, Ohio; Arno A. Bellack, New York, N. Y.; Virgil M. Rogers, Battle Creek, Mich. Association officers have made tentative arrangements to hold the 1954 convention in San Francisco, Calif., February 21-26.

**ABA ELECTS.** The American Bandmasters Association elected the following officers at the recent meeting in Miami Beach, Fla.: president—Lt. Col. William Santelmann, Washington, D. C.; vice-president—Lt. Cmdr. Charles Brendler, Washington, D. C.; secretary-treasurer—Glenn C. Bainum, Evanston, Ill.; board of directors—William D. Revelli (chairman), Ann Arbor, Mich.; Carl Christensen, Brookings, S. D.; Col. George S. Howard, Washington, D. C.; Otto J. Kraushaar, Lake Wales, Fla.; Capt. Francis E. Resta, West Point, N. Y.; Joseph E. Skornicka, Milwaukee, Wis.

**MINNESOTA MUSIC EDUCATORS ASSOCIATION** elected Earl Bohm, St. Louis Park, president and re-elected Hugh Gibbons, St. Paul, secretary-treasurer, at the annual Midwinter Clinic in Minneapolis, February 13-14.



**BIG BRASS** at the California-Western Division meeting (left to right): William Hartshorn, supervisor in charge of music education branch, Los Angeles City Schools; Gregor Piatigorsky, cellist; Rudolph Polk of World Artists Films, Los Angeles.

# Journal of Research in Music Education

A Publication of the Music Educators National Conference

VOLUME I

SPRING 1953

NUMBER 1



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Two issues of the *Journal of Research in Music Education* will be published in 1953. The second will be published in the Fall. Price for both issues \$3.75.

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**ILLINOIS** Music Educators Association introduced newly elected officers at the IMEA luncheon, Schroeder Hotel, Milwaukee, May 20, 1953. (See picture on page 32.) At the head table, left to right: E. Arthur Hill, newly elected to the Executive Board, Elgin; Esther Duncan, secretary-treasurer, Springfield; William L. Johnston, vice-president elect, Plainfield; Thomas S. Richardson, president-elect, Urbana; Mrs. Richardson; Paul Painter, retiring president, Urbana; C. V. Buttelman, MENC executive secretary; Beulah Zander, Illinois state supervisor of music, Springfield; Charles Newton, retiring vice-president, Bloomington; Doris Campbell, newly elected to the Board, Danville; Bruce Houseknecht, retiring Board member, Joliet; W. H. Beckmeyer, retiring Board member, Mt. Vernon; Herbert J. Lee, newly elected to Board, Casey. Not shown in the head table picture: Newly elected Board members Cecile Coombs, East St. Louis, and James Robertson, Clinton; Otto Graham, Waukegan, continuing member of the Board; Leo Dvorak, Charleston, and Harold Finch, Highland Park, who have completed their terms as Board members.

**TV REPORT AVAILABLE.** "Reports of the Conference that Planned an Educational Television Workshop" (for community organization personnel) has been printed in small quantity for distribution to Council of National Organizations participants, educational institutions which may be interested in planning such a workshop, and those working in the field of educational television, according to an announcement by the Council of National Organizations of the Adult Education Association of the United States. Until the supply is exhausted a maximum of ten copies may be secured from the Council at Room 205, The Cooper Union, 4th Ave. and 7th St., New York 3.

**NEW CHORAL MUSIC**, is a new publication providing a monthly guide to new choral releases. According to the publishers it provides (1) a complete and authoritative record of choral literature; (2) all information from a single source; (3) aid in effective program planning; (4) a permanent reference source; (5) reviews of outstanding compositions; (6) a guide to efficient and economical purchasing. For further information write: New Choral Music, 1200 Commercial Trust Building, Philadelphia 2, Pa.

**ERRATUM.** In listing the members of the MTNA Advisory Council on Materials in the April-May issue of the JOURNAL, the name of Arthur A. Hauser of G. Ricordi, New York, should have been included instead of Ralph Satz of Chappell and Company.



**TWO PRESIDENTS** talk things over with John S. Kim, conductor of the Republic of Korea Naval Symphony Orchestra and Chorus, at the Southern Division meeting in Chattanooga—Southern Division president Edward Hamilton (left) and Lawrence Derthick (right), Chattanooga's superintendent of schools and president of the AASA.

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**CHARTERS OF FREEDOM.** The General Services Administration of the National Archives and Records Service has recently made available readable facsimiles of three great documents: the Declaration of Independence, the Constitution, and the Bill of Rights—all included in one publication. The price per copy is twenty-five cents, or twenty cents each in quantities of 500 or more. Checks or money orders should be made payable to the Treasurer of the United States and sent to the National Archives, Washington 25, D. C.

**CERTIFICATION STUDY.** The eighth annual national conference of the National Commission on Teacher Education and Professional Standards will meet at Miami Beach, Fla., June 24-27, to study the certification of teachers. John Bracken, superintendent of schools, Clayton, Mo., is chairman of the Commission. Approximately 500 persons, key leaders from state education associations, state commissions on teacher education and professional standards, state departments of education, state advisory councils on teacher education and certification, and from teacher-education institutions will participate in the four-day meeting.

**MONTANA DEDICATION.** Two alumni of Montana State University's School of Music composed special music for the May ceremonies dedicating the university's new School of Music building, described as one of the most advanced in design of its type in the nation. Lowndes Maury of Hollywood composed a cantata for orchestra, chorus, narrator, soloists and chorale speakers. Herbert R. Inch, head of the department of theory of music at Hunter College, New York City, was commissioned to do a choral setting from the Psalms for the dedication service. Two members of the university's School of Music faculty, Robert Sutton and Paul L. Abel, Jr., have written orchestral and band compositions for the occasion. Construction on the \$700,000 structure was begun in February 1952. Luther A. Richman, past-president of MENC, is dean of the School of Music.

**WISCONSIN.** "Concert Dates of Wisconsin Music," a compilation of Wisconsin school, college and civic music group offerings during the current academic semester may be obtained without charge by state residents by writing to: Office of the Music Specialist, University of Wisconsin Extension Division, 3022 Stadium Offices, Madison.

**CORRECTION.** Brad Daigle, whose lovely children were pictured in the April-May issue of the JOURNAL, is director of bands and assistant professor of music at McNeese State College, Lake Charles, La. The item incorrectly stated that he is director of music in the Lake Charles Public Schools.



**SUPERINTENDENT AT WORK.** Right to left: Fred Heisner, Inglewood (Calif.) superintendent of schools, filling his plate at the California-Western Conference Chuck Wagon Dinner, closely followed by Dorothy Bishop, University of Southern California, and Clarence Heagy, Fresno.

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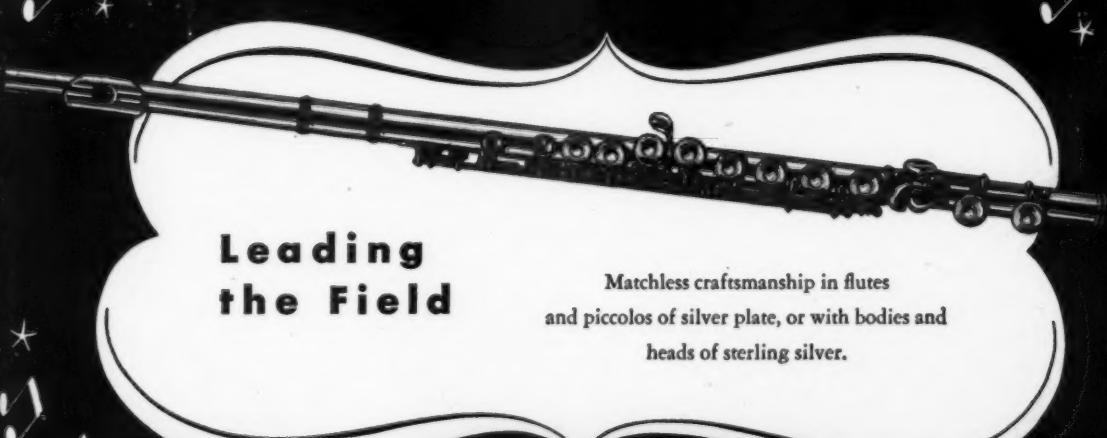
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THE AMERICAN SCHOOL CURRICULUM, the thirty-first yearbook of the American Association of School Administrators [Washington, D. C.: American Association of School Administrators, 1201 Sixteenth St., N. W., Washington 6, D. C.] \$5.00.

This yearbook came off the press in February of this year, just prior to the annual meeting of the AASA in Atlantic City. Lawrence Derthick, superintendent of schools, Chattanooga, Tenn. (AASA president for 1953) was chairman of the AASA Commission on American School Curriculum.

Music educators will welcome the heading on page 179, "Music Education Essential." Thoughtful music educators realize that equally thoughtful administrators favor real music education in the curriculum; however, it is heartening and rewarding to find this heading in the current volume. Quoting from this section: "In music, developments point to a greater realization that music cannot, or at least should not, stand alone and apart from other areas of learning in the school curriculum. While those in charge of the music education program have specific outcomes which they expect to attain at each level, much of what the children do grows out of demands from various sources. The music teacher must, in such a program, evaluate the demands made upon the music program in terms of their inherent worth, their value for pupil growth, and the time available. . . . Music education is more and more thought of as one of the basic parts of the curriculum. It is definitely not a frill or fringe subject." Under an illustration showing a secondary-school ensemble is the following caption: "The arts have become basic parts of the modern school curriculum. To an increased extent they are woven like golden threads through the fabric of many school activities."

In the foreword there is the statement: "At some points the Commission has rather definite views and has said so; at other places the text suggests that many acceptable roads lead to the same constructive ends. . . . The volume centers upon the school administrator in an effort to help him give leadership to curriculum improvement." It would seem that the Commission has succeeded admirably in its objective. This is a book not for superintendents alone, or principals or supervisors. It is a book which every one of the million educators in the schools of the United States can read, can understand and certainly one from which they profit immeasurably. The pattern of thinking and organization throughout the entire volume gives one the feeling that those responsible for its contents are persons who have both professional and personal security—that they know their business.

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CINDERELLA WITH THE WOODEN SLIPPERS, by Raymond F. Keller. [New York: Exposition Press, Inc.] \$3.00.

This is the true story of a lovely Dutch girl brought to the United States by the author, an official of the United States Rubber Company, and his wife, and a record of her "discovery of America." Of special interest to JOURNAL readers is the fact that Mr. Keller is the brother of our well-known MENC member, Edith M. Keller, who is state supervisor of music in Ohio.

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THE UNITED NATIONS UNESCO AND AMERICAN SCHOOLS, published by the Educational Policies Commission of the National Education Association, and the American Association of School Administrators. Copies available without charge from: National Education Association, 1201 Sixteenth St., N.W., Washington 6, D. C.

This eight-page booklet contains an excellent statement regarding the United Nations and Unesco, and the following



is quoted from a part of the publication, showing the relationship of the United Nations and Unesco with the American schools: "American schools, mindful of their duty for training citizens to exercise their sovereignty in the most powerful nation in the world, have sought to meet this need of their students by teaching them about the Constitution and laws of the United States and about the treaties and organizations through which their nation deals with other nations. Young Americans need also to know the history of mankind's efforts to attain peace among nations and the history of the many failures and the limited successes of such efforts. They need to know how people in other parts of the world live, what they wish for, what they believe. They need to know what is happening around the world today. These things the schools of this nation have taught for many years. They must continue to teach them if they are to remain true to their trust." It is the thought of the National Education Association, and its Department, the American Association of School Administrators, that the statements in this publication will be both useful and informative to United States educators.

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FORCES AFFECTING AMERICAN EDUCATION. 1953 yearbook of the Association for Supervision and Curriculum Development, a department of the NEA. [Washington, D. C.: Association for Supervision and Curriculum Development, 1201 Sixteenth St., N. W.] \$3.50.

Like all ASCD publications, this well-presented and important volume is a product of the cooperative effort and thinking of many members of the organization.

ization. Maurice Ahrens, president, in presenting the 1953 volume says: "The ASCD Executive Committee proudly accepts this 1953 Yearbook and commends it to all persons interested in achieving a better understanding of the forces affecting American education today." This statement will be echoed by all thoughtful readers of this book. The contents have been prepared with boldness and vision, which is indeed characteristic of the entire program of the Association for Supervision and Curriculum Development. Music educators who read this volume thoughtfully and carefully will find in it helpful and useful information about the various forces which have and are affecting education—culture groups, communications and research. They will find delineated careful analyses of how these forces have vitalized education and how they have contributed toward a primary objective of education—the development of intelligent citizens. Also they will find careful documentation regarding certain forces which have not had as their primary objective the inculcation of democratic ideals and purposes in American education.—Vanett Lawler.

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THE TEACHER AND PROFESSIONAL ORGANIZATIONS; issued by the National Commission on Teacher Education and Professional Standards (NEA). [Washington, D. C.: Order from National Commission on Teacher Education and Professional Standards, 1201 Sixteenth St., N. W.] Illustrated. \$1.00 per copy with discount for quantity orders: two to nine copies, 10%; ten to ninety-nine copies, 25%; 100 or more, 33%.

Readers and users of this long-awaited publication will find that it has been planned to provide instruction in the history, objectives, work, accomplishments of teachers' professional organizations, and in the obligations, responsibilities for, and benefits of teacher participation in the work of these organizations. This excellent work has been designed as a supplementary text in professional orientation phases of teacher education (pre-service and in-service), and will be useful to the teaching profession as a whole.—Vanett Lawler.

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MUSIC IN AMERICAN SCHOOLS, by James L. Mursell. [New York: Silver Burdett Company.] 1953 edition. 312 pp. Illustrated. \$3.30.

Here is a new edition of a vital and readable contribution to music education. The text remains unchanged, but new pictures with captions closely related to the text make the book more attractive and more useful for teachers. The photographs show music in action in the classroom and help to relate music to other school subjects. All phases of music activity are shown, such as singing, instrument playing, rhythmic activity, folk dancing, creative expression, and appreciation through listening.

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NEW MUSIC HORIZONS, by McConathy, Morgan, Mursell, Bartholomew, Miessner, Birge, and Bray. [New York: Silver Burdett Company.] 1953 edition. Illustrated.

This enlarged edition of New Music Horizons retains all of the old materials, which have proved so popular, and includes many new songs and activities. The Pupils' Books, Grades 1 to 6, contain more folk songs, more songs for part singing, and more original songs by modern composers. In the Teachers' Books, formerly called "Accompaniment and Interpretation Books," there are new teaching notes, chord symbols for the autoharp or other accompanying instruments, and new teaching aids for correlation with the New Music Horizons records.

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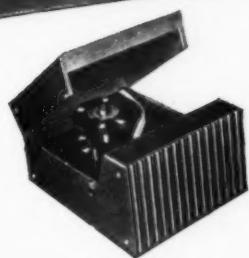
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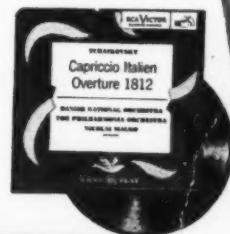
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**Journal of Research in Music Education.** A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Two issues are scheduled for 1953, the Spring 1953 issue, now available, and the Fall 1953 issue. Price for both issues \$3.75; single issues \$2.00.

**The Evaluation of Music Education.** Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. These schedules were prepared to serve as a guide for periodic examination of the training programs of school music teachers, and to assist the schools being examined and the visiting examiners in giving attention to both the broad and the specific needs of the training program for the student who is preparing to be a school music teacher. Planographed. 17 pp. 20c.

**Bibliography of Research Studies in Music Education 1932-1948,** with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

**Selected Bibliography of Music Education Materials.** Originally compiled by a special committee of the MENC at the request of the Department of State to be used by the Department as a guide in the selection of materials which are distributed from time to time by the Department to cultural institutions and various agencies of the United States and other countries. A limited supply of the Bibliography has been made available for distribution by the MENC. 1951. 64 pp. 75c.

**Outline of a Program for Music Education (Revised 1951).** Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

**North Central Association of Colleges and Secondary Schools.** Recommendations pertaining to music in the secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from Music Education Source Book. 12 pp. 15c per copy. Quantity prices on request.

**Music in the Elementary School.** Special printing, with some additions, of *The National Elementary Principal Special Music Issue*, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

**Musical Development of the Classroom Teacher.** Music Education Research Council Bulletin No. 5. Deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

**The Function of Music in the Secondary-School Curriculum.** The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. First published in the November 1952 Bulletin of NASSP, "The Function of Music in the Secondary-School Curriculum" is now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

**Music Supervision and Administration in the Schools.** A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

**Music Rooms and Equipment.** (Music Education Research Council Bulletin No. 17.) Includes a treatise based on a study by Clarence J. Best. Deals with various aspects of planning, construction, acoustical treatment, equipment, etc. Eighty-three floor plans and reproductions of photographs and charts. 112 pp. Paper cover. Sewed binding. 1949. \$1.50.

**Handbook on 16 mm. Films for Music Education.** Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

**Handbook for Teaching Piano Classes.** Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

**Traveling the Circuit with Piano Classes.** School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

**Piano Instruction in the Schools.** Report and educational analysis of a nation-wide survey of piano instruction in the schools. Facts and figures supplied by school administrators and music educators throughout the United States and compiled by the Research Department of Foote, Cone & Belding, an analysis by William R. Sur. 76 pp. Illustrated. Paper cover. Sewed binding. 1949. \$1.00.

**Minimum Standards for Stringed Instruments in the Schools,** prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c. Other string committee reports, 10c each: Recommendations for Improvement of Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

**State Supervisory Program of Music Education in Louisiana.** A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1946. Mimeo. 175 pp. \$1.50.

**Music for Everybody.** A report and pictorial review prepared by the Committee on School-Community Music Relations and Activities. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

**Business Handbook of Music Education.** A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

**Contest Music Lists.** The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission). 48 pp. \$1.50.

**Solo and Ensemble Lists.** National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

**Adjudicators Comment Sheets.** Revised 1950. Especially designed for adjudication of local, district, state, and national school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each; 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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# General Education and the Music Teacher

HOBART H. SOMMERS

Few things are more difficult to evaluate than the trends in the life and institutions of one's own day. Yet for the educator, and particularly the teacher working in the area of the arts, it is of paramount importance that he clearly identify himself with the current of public thought and action. Newspapers are not always helpful, as the American press seems to go out of its way to record the unusual. Magazines, and I am referring to the popular slick type and not our professional journals, help from time to time but they too tend to concentrate on the elaborate and the sensational. By and large that is also true of the movies and radio, and as for the television programs, outside of a few intelligent commentators, there has been little improvement over the vaudeville of the 10-, 20- and 30-cent shows that I saw at the Great Northern Hippodrome on Jackson Boulevard in Chicago when my whole gang ditched high school classes for the afternoon.

Probably two of the most interesting trends in education at this beginning of the second half of the twentieth century are: first, the mounting numbers of children, young people and adults interested in educational activities, and, second, the increasing acceptance of the terms "general education" and "special education," together with the problems created by that acceptance. Regarding the first phenomenon of the rising numbers of breathing souls thirsting for knowledge in these United States, little needs to be said. The continuing high birthrate, pressing closely behind the wave of war babies about to engulf our high schools; the high employment figure that provides money enough to send all the children to high school even in these days of inflation; the newly developed interest in higher education stimulated by government subsidy of veteran education; the lengthening of our span of life by the great medical achievements of the past twenty years which gives us new leisure time for adult education—all are contributing factors to the steadily mounting percentage of our increasing population which is demanding the professional services of trained educators. We look

for no dearth of customers in the immediate future, but we are concerned about the kind of service which will be required.

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Scarcely had the excitements of the close of World War II been driven off the front pages of our newspapers, and school teachers with a sigh of relief were reaching for that bright roll of blueprints labeled "Plans for Post-War Education," when we became acutely aware of a publication known as the Harvard Report, "General Education in a Free Society."<sup>1</sup> In this report, "general education" was defined as education for an informed, responsible life in our society, as dealing with common standards and common purposes. Special education was described as looking more directly to worldly success by equipping people for certain specific tasks. To quote a sentence, "Taken as a whole, education seeks to do two things: help young people to fulfill the unique, particular functions in life which it is in them to fulfill, and fit them so far as it can for those common spheres which, as citizens and heirs of a joint culture, they will share with others." The report was accepted as words from the gospel and most of us agreed that in the secondary school the student would receive an education having two aspects, the general and the specialized. The nature and the proportion of the two and the relationship of the various subject areas to this philosophy have been a mounting concern to all of us.

For the record, the adjective "general" in educational convention meetings has all but displaced the older word "liberal." Nevertheless, many members of the liberal arts faculties in the colleges and universities still object to the coinage of the label "general education." No one desires to defend the invention of a new phrase if an old one will do, but the enormous amount of discussion that has occurred under the title of "general education" during the past twenty years seems to indicate that there is more to this movement than a name.

It is generally agreed that the first use of the term "general education" applied to the offerings above the level of the public high school, as early proponents believed that changes were needed in the college curriculum. General education was a reaction against over specialization, against the imbalance between the pursuit of special interest and the attaining of a broader culture that an educated man was expected to possess. It was reaction, too, against the fragmentation of the curriculum which had developed through the acceptance of the right of the American student to make a selection of his college courses after exposure to a brief core curriculum.

Clarence H. Faust in the "Idea of Practical Education"<sup>2</sup> says: "General education has for its function

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<sup>1</sup>The Harvard Committee, "General Education in a Free Society," Cambridge, Massachusetts: Harvard University Press, 1945.

<sup>2</sup>Clarence H. Faust, "Ideas of Practical Education," University of Chicago Press, 1950.

to prepare young people to deal not with the special problems parceled out in our society to the members of the various occupations and professions, but with the problems which confront all members of our society alike; such problems as our domestic and foreign policies, our political leadership, our individual relations with the physical universe, and our personal philosophies." General education appears from this point of view to be the preparation of youth to deal with the personal and social problems with which all men in a democratic society are confronted.

Earl J. McGrath, Commissioner of Education, said: "General education is that which prepares the young for the common life of their time and their kind. . . . It is the unifying element of a culture. It prepares the student for a full and satisfying life as a member of a family, as a worker, as a citizen—an integrated and purposeful human being. It does not overlook differences in talent, interest, and purpose; nor does it attempt to form everyone in a single mental and spiritual mold. Seeking to make possible the maximum development of the individual consistent with the general good, it encourages respect for inventive genius and tolerance for variations in opinion, while at the same time it rests on the principle that deviations in thought or in act must be based on understanding rather than ignorance of the purposes, values, and standards of society."

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Robert Havighurst of the University of Chicago, in the fifty-first yearbook of the National Society for the Study of Education, published last November, has the following contribution to make: "Although the American educational scene gives the impression of great diversity . . . there is a wide area of basic agreement as to the proper aims of general education." These might be summed up as follows:

1. To develop critical intelligence, capable of being applied in many fields.
2. To develop and improve moral character.
3. To develop and improve citizenship.
4. To create intellectual unity and communion of minds among as large a population as possible.
5. To equalize opportunity, as far as is possible through education, for individual economic and social improvement.

Roy E. Larsen, president of Time, Incorporated, points out: "All of our citizens today should have free and equal access to an education which broadens the horizons of the mind, gives knowledge of the ways of men and of history, and furnishes a basis for the individual to choose his way of life and how he wants to live it. This is general education."

In *Democratic Teaching in Secondary Schools*,<sup>3</sup> Stiles and Dorsey say, "General education does not seem to be concerned with the preparation for specific jobs, nor does it attempt to develop any particular work skill. It seeks to develop attitudes and habits of doing well whatever one attempts, of fair treatment of those with whom we work, and respect for those whose work differs from ours. General education strives to help students develop habits that apply to qualities such as promptness, attention to detail, care in handling materials, skill in human relationship and willingness to work cooperatively for the good of the group."

<sup>3</sup>*Democratic Teaching in the Secondary Schools*, by Lindley J. Stiles and Mattie F. Dorsey, J. B. Lippincott Company, 1950, New York City.

In the fields of recreation, politics, community service, and social life, general education trains youth to make adjustments and progress toward goals that will be realized in later life. A partial adjustment is made in high school through participation in activities that contribute to these various fields. Information and firsthand experiences gained through general education concerning people and their relationships, economic, political, cultural and ethical, help youth to begin progress toward life goals."

These last paragraphs could just as well have been written by a music educator on the subject of "The Purpose of Music Education in the Program of General Education," for this is my point. A well-rounded program of music experiences planned for the elementary and the high school is in itself a general education program for all young people. There should be no straining to identify the music program with general education; their objectives are coordinate.

In November of last year, *The Bulletin* of the National Association of Secondary-School Principals carried the fascinating tide of "The Function of Music in the Secondary-School Curriculum."<sup>4</sup> The opening paragraphs on the general objectives of music education in the high school are worth repeating:

"Music is an important and contributing factor in the general objectives of the secondary school, as music education gives young people the opportunity to find a richer life through music. It emphasizes the value of human living. It assists in developing an integrated person. Music may be a hobby, a recreation, or a valuable educational experience."

"Music education offers activities which develop the social aspects of life. Group activities in music offer effective ways of developing cooperation, discipline, personal initiative, individual responsibility, and human relations. There are obvious socializing factors in these group activities inasmuch as the pupils work not only with their fellow students, but also with the faculty of the school and the people in the community."

"Music education contributes to the health of the students and to the mental and emotional health which is known to respond to the stimulus of music. It exerts a refining influence on the emotions. Through the performance of music, there is developed the combination of mental and muscular control and coordination."

"Music education develops good work habits. It demands and encourages discipline, and develops wholesome ideals of conduct. Group performance encourages the merging of individual efforts with those of others; it develops proper respect for the rights of others; it emphasizes human relations and collaboration, providing rich and significant experiences in which many share."

"Music education contributes to the development of citizenship by helping to produce an integrated personality; by teaching love of country, pride in its achievements, knowledge of its history, and a neighborly regard for the people of other lands through their music."

"Music education aims to contribute to recreation by providing a sense of relaxation and renewal in the activities of the music groups."

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The foregoing are only selected quotes, but they serve to indicate the parallel purposes of general education and music education.

Three out of four types of extra-curricular activities suggested by E. G. Williamson, dean of students at the University of Minnesota, as having usefulness in general education, have counterpoints in a good music program.

1. Community and school programs in the arts, music and dramatics may add to the student's aesthetic maturity.
2. Participation in and observation of school activities and contests may maintain morale through relaxation and enjoyment.
3. Active membership in one or more of many of the varied clubs and organizations may bring maturity of interpersonal relationship through group enterprises.

<sup>4</sup>Available in reprint form from Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Ill. \$1.00.

Here again the music program in the schools can qualify under the yardstick of general education. School and community programs in the arts and music form the backbone of the American high school public presentations to their immediate community. As these programs develop the student's aesthetic maturity, maintain his morale, and give maturity to his understanding of group activities, so then they should be considered as activities in the general education program and not of specialized nature.

This is probably not the time or the place to take up again the relative value of music festivals and contests, but if the proponents of general education agree that participation and observation of group activities develop morale through relaxation and enjoyment, then the festival and the contest, long accused of being activities of purely specialized nature, have admitted high potential for the development of good citizenship whose outcome is in first place in the list of objectives for general education.



Robert M. Hutchins says that the greatest problems of our time are the right use of leisure, the performance of the duties of citizenship, and the establishment of a community in this country and the world. General education, as a good definition, would then be anything we get in school that helps us to solve any one of these three great problems of the time. We are, therefore, justified in appraising the contributions to education of out-of-class experiences as well as those which take place in the formal classroom. The high school boy in the band or orchestra may get more general education in his music activities than through his contact with the specialized fields of Spanish and geometry. We should be ready to accept the premise that some kinds of learning, especially in the area of human relationships and relative values, take place in the direct experiences of human beings rather than in abstract and artificial situations. The basis for education must be experience. The public, long accustomed to the bookish presentations of the academic world, has been slow to recognize this fact.

Examine your own philosophy of music education, in order to discover whether you are a teacher of music subjects or whether, in addition to your instruction in special areas, you also make your contribution to general education. Ask yourself these ten questions:

1. Do you believe that a good music program in the elementary and high school is one that all should enjoy and all should have an opportunity to join? Do you think your music program should be a part of the lives of all of the students in the school, or are you looking only for the talented and good students who may be interested and "do well" in your subject? Are you looking for your program to add to the life of all of the pupils or are you interested in teaching music as a satisfaction to your own desires?

2. Do you believe that attitudes and good human relations can be fostered through a music program? Jacques Barzam in *Teacher*

*in America* says that it is impossible to teach "responsibility" and "democracy." His view is that these qualities are attitudes which must be slowly developed. Do you believe that the music teacher, the band director and the orchestra conductor have the best opportunity of any educator to develop these attitudes? Do you make your own opportunities?

3. Have you learned that children are often influenced more by the pressures around them than by the subjects on their daily program? Have you made a study of music education in relation to sociometry, the measurement of attitudes of social acceptance or rejection through expressed preferences among members of a social grouping?

4. Does your philosophy of teaching produce activities which are stimulating both mentally and physically?

5. Do you believe that through music you are teaching a real appreciation of the heritage of civilization? Have you consciously prepared yourself to teach good citizenship through music? Does your program contribute to the building of character; provide an outlet for adolescent energy; give parents a guide for a normal development of the means for the expression of emotion?

6. Can you relate and integrate your music program with the rest of the curriculum or do you see just yourself in everything?

7. Have you undertaken the challenge to help your chief administrator and the sub-administrators to understand that the music program is a part of general education? (The "aesthetic component in modern life" is not always found among our fellow teachers. I can give you the names of many educators who talk well on the subject of general education, but who have little general education themselves. Their thinking has been formed by many university and college courses in education which were purely vocational, and they have little real interest in art, music, or community activities. Several weeks ago I was invited to the twenty-fifth anniversary concert of one of our large high school bands which has made an enviable reputation for itself over a quarter of a century. The concert was thrilling and Orchestra Hall in Chicago was filled to the gallery with an appreciative audience from the high school community. At the intermission, the principal thanked me for coming. I told him this seemed very strange because I was there to enjoy the music and the evening, and not particularly to do anyone an official favor which might be conferred upon them by my presence. A retired superintendent of schools, a former principal of the school giving the concert, said, "I thought I would see you here because this is your dish." By that he meant, I suppose, that I was one of the few officials interested enough in music to come to a high school twenty-fifth anniversary concert, which taken in reverse was really a comment that many school administrators are interested in music only when they have to be.)

8. On the other hand, are we sympathetic and helpful with the aims and objectives of other members of the faculty or are we secretly disdainful of their activities?

9. Have you so much faith in your program that you like to have the school revolve around your activities?

10. Have you developed a set of values and learned in the promotion of your program when it is a good time to stop?

What is the point of our interest in the coordinate objectives of general education and the music teacher? Bertrand Russell, in his new book, *The Impact of Science on Society*, says, "There are certain things that our age needs. . . . It needs compassion and a wish that mankind should be happy; it needs the desire for knowledge and the determination to eschew pleasant myths; it needs above all courageous hope and the impulse to creativity." The defeated democratic candidate for the presidency said recently in *Life* magazine, "The challenge of our faith and our time is the insensate worship of matter organized in a vast international conspiracy. But

CONTINUED ON PAGE FORTY-TWO

## Music Educators National Conference

THIRTY-THIRD MEETING (FOURTEENTH BIENNIAL)

Chicago, Illinois • March 26-31, 1954 • Conrad Hilton Hotel

# What Music Educators Are Thinking

Some excerpts from resolutions and recommendations adopted at the 1953 Division Meetings of the Music Educators National Conference, held at Bellingham, Washington; Tucson, Arizona; Springfield, Missouri; Milwaukee, Wisconsin; Buffalo, New York; Chattanooga, Tennessee.

## Musical Standards and Educational Values

"We recognize that over a period of years, music education has received widespread support from the public and educational leaders. We recognize further that a high degree of excellence has been obtained in relation to technical skill in performance, both vocal and instrumental. The ability of our young people in this regard has been recognized by musicians all over the world. We feel that we have reached the point in the development of music education where we should be greatly concerned over the quality of music being performed. The lasting values of music education can be realized only if we use materials of worth. As music educators, individually and as a group, we need seriously to resolve to raise the level of the music we use."

"We do not find quality (of music) and quantity (of music) incompatible. We consider that the ideal situation exists when highest musical standards are maintained by the maximum number of people. We do recognize, however, the subordination of musical to social values in music education and we deplore this trend."

*"Whereas, we believe that the educational values of music are dependent upon the artistic merit of the music and also upon the excellence of its performance, be it resolved that we encourage the use of the most worth-while materials appropriate to the situations in which they will be used, and that we encourage continued refinement of performance commensurate with the physical and mental development and capacities of the pupils who are performing."*

## Music in the Total Program of Education

"Inasmuch as . . . music education is at the present time increasingly becoming recognized as a functional part of the program of general education, and inasmuch as the music educator serves in the capacity both of musician and of educator, it is important to recognize and reaffirm our responsibilities to the total program of education and to support and actively participate as educators in programs initiated in behalf of public education as a unified whole."

*"Whereas, we believe that music is an integral part of education, be it resolved that the members of the . . . Conference recognize and assume their responsibilities to the total program of education and that they actively support their fellow teachers and their administrators in movements for the improvement of public education."*

## New Patterns of Music Education

"This board urges music educators on all levels of organization, State, Division or National, to reevaluate present practices in all segments, elementary through teacher training, against the criterion of meeting the needs of rapidly growing school populations, to devise new patterns of music education where indicated and to revise present curricula and teacher procedures drastically in order to better serve the needs of all students in terms of a rapidly changing educational philosophy."

## Music Curriculum Evaluations

"It is the conviction that music educators should from time to time evaluate the music education curriculum *in relation to the total curriculum*, and that such evaluations should be made *jointly* by music educators with administrators, superintendents, and principals in elementary

and high schools, classroom teachers, teachers of other subject fields, etc. Based on this conviction, therefore, this board recommends that such an evaluation under such auspices can most advantageously stem from state departments of education and can at the same time be a part of and an outgrowth of the MENC Music in American Education Program."

## The Gifted Child

"We support an apparent changing emphasis in general education toward increased consideration for the gifted child."

## Attacks on Public Education

"Music educators should be well informed about attacks on public education which are becoming increasingly persistent and concerted and should do everything possible to assist administrators and boards of education to define and defend the position of public education."

*"Resolved, that the . . . Conference, as individuals and as a professional body, prepare to defend public education from malicious or ill-founded attacks."*

## Certification

"It is of the greatest importance that as soon as possible the MENC National Commission on Accreditation and Certification devise criteria and supply information which will be of assistance to the officers and members of the state music education associations in their work with state departments of education on this subject. Such assistance, which will supplement similar activities now under way in many of the states, will add solidarity and prestige to state-wide programs of music education, particularly in relation to state departments of education."

## Recruitment of Teachers

"The problem of the recruitment of music educators, which involves guidance beginning at the elementary school level and extending to the secondary school level, as well as broader music education for all potential music educators at these levels, is one which needs to be seriously studied and discussed, not only by the Conference officers and leaders, but also needs to be better understood and evaluated and resolved in ways most consistent with all educational trends by the entire constituency."

## Code of Ethics

"Another problem needing serious study and evaluation concerns the necessity of devising some criteria as guidance for music educators and music industry which will result in a higher degree of ethical practices."

"There is evidence of the need for a code of ethics on a national basis covering this problem, and its formulation should begin on a State-wide and Division basis."

## Music Room Construction and Equipment

"It is the unanimous opinion that specialists in the state departments of education should be consistently consulted regarding adequate music rooms and equipment. For all building programs, in the event there is no specialist in the state department of education, it is recommended that the officers of the state units make proper contact in state departments of education with the view of offering consultative service in this connection."

### **Studies, Projects, Discussion Groups**

"It is the opinion of the board of directors that the MENC Music in American Education Committee organization plan should be encouraged and that the work of the respective committees should be activated with a view to improvement of instruction in music education as well as with a view to significant contributions which can be made to the forthcoming publication planned by the MENC as the successor to the current Source Book."

"In view of these considerations the board reviewed carefully the possibility of apportioning at future meetings a certain period of time for discussion group meetings. The amount of time for such group discussion was not recommended. Mention was made that perhaps one day of the four-day period might be considered for this purpose. Such a plan would also provide maximum participation of all members."

### **Interscholastic Activities Associations**

"This board of directors is emphatic in its approval of the policy whereby state units work in closest possible cooperation with interscholastic activities associations. Where such close working relationships do not already exist, the board of directors urges that proper contacts be made, both by state units of music educators associations and state interscholastic activities associations, to effect such liaison."

### **Music Clinics and Workshops**

"Responsible officials in state departments of education should be enlisted to cooperate actively with regularly established workshops and clinics under the auspices of the state music education associations."

### **Organizational Cooperation and Coordination**

"... it is recommended that music educators foster a closer relationship on state and local levels with the American Association of School Administrators, the Department of Elementary School Principals of the National Education Association, the state units of the Association for Supervision and Curriculum Development, state units of the Department of Higher Education of the NEA, the state units of the Department of Classroom Teachers of the NEA, and the state units of other subject fields such as physical education, social studies, art, etc."

"It is of utmost importance for all music educators and their professional organizations to cooperate actively in all meetings of administrators on a state-wide basis. Such cooperation should include provision of music groups for programs and, in addition, arrangements for participation on programs of administrators, by music educators as *educators*."

"Recommended that an effort be made to bring about closer coordination between the state music educators associations and the state education associations, both in the matter of performing groups and in discussion and study sessions devoted to general education problems. This should be encouraged at both state levels and intra-state levels, as local conditions may demand."

### **Relationship with Closely Allied Organizations**

"This board recommends that joint committees work cooperatively to clarify and reaffirm the relationship of the MENC on local, State and Division levels with such other

professional groups as the Music Teachers National Association, the National Association of Teachers of Singing, The American Federation of Musicians, the American Guild of Organists, the Choral Directors Guild and any other such organizations."

### **Cooperation with Negro Educators**

"The board of directors (of the Southern Division, MENC) reaffirms its position taken previously to work cooperatively with the Negro music educators and Negro educators and their professional organizations."

### **Performance Groups at Meetings**

"Recommended that those charged with the responsibility of program building at the National and Division levels formulate plans to encourage maximum participation of the membership in consideration of the basic problems confronting music education today, and that, however important superior performing organizations are for inspirational purposes, they be carefully scheduled to prevent large groups from traveling long distances to appear before very small audiences."

"... despite the insistence of committee chairmen that they have music programs for their meetings or the pressure from conductors beseeching 'just any spot' on a convention program, school music organizations should not travel long distances to appear before very limited audiences."

### **Pattern of Convention Programs**

"This board urges that music educators charged with the responsibility of convention program building on any level of MENC avoid duplication of program content and sequence and build integrated programs to meet specific needs of the area and level for which the program is planned."

"... the number and character of meetings and conventions at all levels need careful study."

"... attendance at existing State, Division and National meetings constitutes a serious drain on time and resources of the members who attend all of them and that if a choice were to be made the first obligation is to the State."

"... continued expansion of the programs at State conventions should be encouraged with limitations as to number or character of meetings being made at the Division and National levels."

"... it is feasible and mutually profitable to hold Division board meetings and/or conferences in conjunction with conventions of the state associations in some of the states."

"Recommend... that the (National) Board of Directors and/or Executive Committee consider the desirability of initiating an investigation of ways in which the number of major Conference meetings might be reduced from thirteen each biennium (one National convention, six Division conventions and six planning conferences) to smaller number which would make less heavy demands upon the membership, leadership and staff of the MENC. It is further recommended that, in any revision of the periodic meetings and framework of our Conference meetings a determined effort be made to retain the inspirational festival features which have distinguished our conventions and which have played such an important role in the success of these meetings."

## **What Do You Think?**

*What do you consider the most pertinent of the statements or recommendations on these pages? With which ones do you not agree? What would you suggest be added? Write your comments on a postal card or letter sheet and send to the Music Educators Journal, 64 East Jackson Boulevard, Chicago 4, Illinois.*

# MENC MAKES HISTORY IN NINETEEN FIFTY-THREE

**T**HE MENC is one of the great professional educational associations in the United States; the field it represents and the vitality of the organization, its superb plan of organization, and its know-how in organization technique, make the MENC National, Division or State convention groups welcome in any community," said Lawrence Derthick, superintendent of schools of Chattanooga and president of the American Association of School Administrators. Mr. Derthick was general chairman of the 1953 Southern Division meeting of the MENC recently held in Chattanooga. His statement would be endorsed by all school administrators who have had an opportunity to work closely with MENC meetings.

Superintendent of Schools Robert Morrow, of Tucson, Arizona, who was general chairman of the 1953 California-Western Division meeting said, "Your meeting has given us an opportunity to discover some of our own abilities. You have brought our schools closer to our community." This comes from a superintendent who paid strict attention to everything that went on. It is significant, indeed, that on the last evening of the Tucson convention the person at the door practically taking tickets himself for the final concert of the California-Western Band, Orchestra and Chorus was Superintendent Morrow.

From Superintendent of Schools C. Paine Shangle of Bellingham, Washington, general chairman of the Northwest Division meeting, came this statement: "Our Board of Education is deeply impressed with your convention. Our board members have come to many of the sessions. They have asked me to tell you that you have made a great contribution to our community." Here is another administrator who knew everything that was going on during the meeting in his town. So closely in touch was he with what was going on that at a very early hour on the Sunday morning following the close of the Northwest Division convention on Saturday night in Bellingham, Superintendent Shangle was called on the telephone by a young visitor from Portland, Oregon, who had left his violin case in the high school where the concert was given. Not wanting to disturb the good folks on his staff

who had worked so hard on the convention, it was quite typical for Mr. Shangle, himself, to meet the young man at the high school, find his violin case and take him on his way at nine o'clock on that Sunday morning to the railroad station.

A final conversation with Superintendent of Schools Willis of Buffalo, who was the general chairman of the 1953 Eastern Division meeting, brought forth this statement: "You have worked all of us very hard but we have liked it, and we have gained a great deal. Your convention is one which has a real personality. It is one which helps us to communicate the objectives and principles of American education to our communities."

In Springfield, Missouri, Superintendent Willard Graff said: "There is nothing which more effectively and happily unites the citizens and schools of a community than does an enterprise involving children and their music. The MENC Southwestern convention afforded a large scale demonstration . . . which was the more inspiring because shared with hundreds of pupils, teachers and parents from communities throughout the Southwestern states."

Superintendent Harold S. Vincent was general chairman of the convention committee of the North Central Conference—the sixth and last in the 1953 series. In order to stay on the job he decided to forego entirely a trip and an important meeting of administrators when it was found that dates conflicted. Said Superintendent Vincent: "I would not have missed this experience . . . We in Milwaukee know what your Conference is; in fact it is our Conference, really. And this convention plus our own biennial festival provide a wonderful combination of planning, work and satisfaction. . . . We have had the support and backing of our citizens and Board of School Directors, because they have faith in their schools and appreciate the value of music in the daily program."

Two of the 1953 conventions utilized campus facilities—California-Western at the University of Arizona, Tucson, and Northwest at Western Washington College of Education, Bellingham. "Utilizing facilities" in this connection meant moving in and taking over whatever was needed by the convention for the duration





There were three "All-Conference" high school organizations at Bellingham. The orchestra is shown as a sample, illustrative of the tradition and spirit of the Northwest members, as typified by the biennial All-Northwest Band, Orchestra and Chorus. This year's enrollments totalled nearly 1,000. There were almost that many applications that could not be accepted.

thereof. Of course, there were inconveniences, but mostly borne by the staffs, faculties and students of the institutions. W. W. Haggard, president of Western Washington College of Education wrote shortly after the close of the Northwest meeting: "The music conference has come and gone, and I certainly do want to congratulate the music leadership in this country. The conference in all respects was a distinct success. . . . The inspiration that came to our college and the community will be very far reaching."

Richard A. Harvill, president of the University of Arizona, Tucson, wrote: "It was a source of great satisfaction to all of us at the University of Arizona to have the California-Western Division of the Music Educators National Conference here in Tucson. . . . It meant a great deal to the university to have such a fine group on the campus. . . . Much credit for the fine work goes to members of the faculty and staff of the Tucson Public Schools. I have never seen a more splendid spirit of cooperation manifested by all of the participants."

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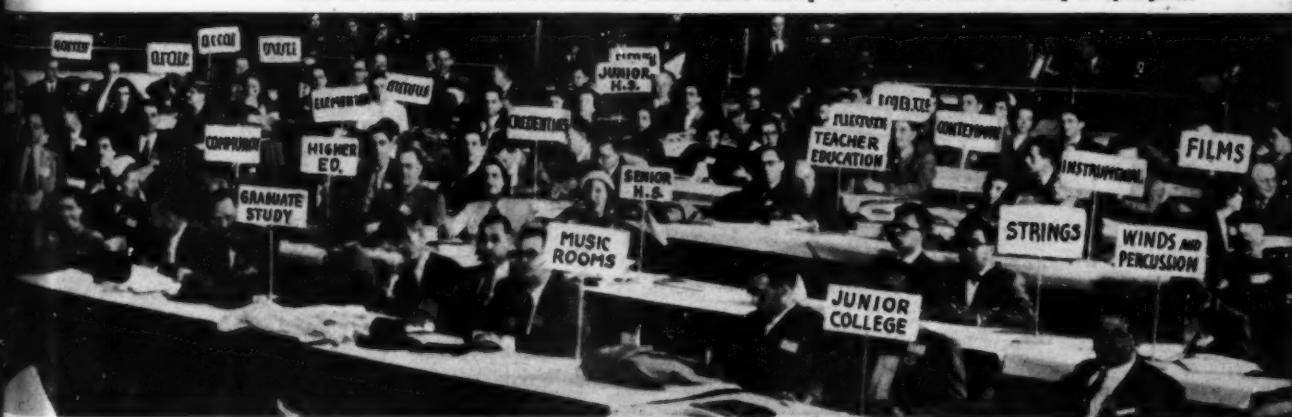
The thousands of MENC members, MENC student members, and the members of the student performing organizations who attended the six Division meetings

of the MENC in Buffalo, Springfield, Bellingham, Tucson, Chattanooga and Milwaukee, had enough first-hand experience to know that the comments made by our superintendent friends were the result of actual contact with members and with their performing groups. MENC members who had such contacts at the 1953 meetings are, of course, proud of the obvious success of each meeting and of their part and their students' part in these successes.

For the thousands of music educators—the teachers and directors of the millions of boys and girls in performing groups and music classes throughout the United States—who were not in attendance at these meetings, there can also be justifiable pride in belonging to an organization which has contributed new goals and patterns for the profession as a whole. It is, indeed, a fallacy to regard any MENC meetings as designed only for those who can attend; the MENC meetings on all levels, National, Division and State, are planned for the entire profession. These activities serve all of the approximately 50,000 persons engaged in music education—and, as indicated by the quotations from our administrator friends, education as a whole and the American people as a whole.

What then were some of the contributions of the 1953 meetings? What were the new goals planned and attained;

Music in American Education Committees made MENC history at the Southwestern meeting in Springfield.





Conference members live through each long, busy convention day in anticipation of the rejuvenating near-midnight lobby sing, which will make everything right for the long, busy morrow. (The tradition was established in Keokuk in 1907.) Above: Eastern Conference lobby sing, Hotel Statler, Buffalo. Leader is Kenneth A. Myers, president of New York State Teachers Association.



And maybe the next day begins with a breakfast! Above: Southwestern Conference breakfast, Kentwood Arms Hotel, Springfield.



Then comes whatever is next on your program. Above sample. Discussion of "General Music in the Secondary Schools," Southern Conference, Chattanooga. Irving Wolfe, leader. And so it goes all day—general sessions, group meetings, followed by an evening program. Below: flag presentation by School 51 of Buffalo at Eastern.



what new patterns both in the music education profession and in its organization structure began to evolve? What significant resolutions and recommendations for the consideration of the entire profession came out of the 1953 meetings? To attempt to answer all of these questions in detail in one short analysis is futile. It is possible to mention only a few specifics as illustrative examples. To commend all who contributed, both teachers and their students, is outside the province or purpose of this review. Instead this review will in itself follow no particular pattern. It will attempt to dip in here and there and mention important items and happenings at the various Division meetings—items and happenings which in this reviewer's eye seem to have a bearing on current trends in music education, and more particularly on the significant happenings as far as the future of music education is concerned.

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To start with, let us take a brief look at some of the contributions (not all of them by any means) presented by host cities, and in so reviewing them let us keep in mind their significance both to the MENC meetings and the host communities themselves. Probably more than 300 individual performing groups took part in the 1953 meetings. This means that upwards of 20,000, if not more, boys and girls from public and private schools and students from colleges and universities as well as adult and amateur and professional musicians participated. Among these 300 or more individual performing groups were the groups from the host communities.

For instance, in Buffalo, there were the 4,000 boys from the Buffalo Public Elementary and High Schools who gave an evening's performance as a tribute to the visiting MENC members. This in itself represents a tremendous undertaking, both from a musical as well as from an organization standpoint. In Springfield, Missouri, Conference members were presented with programs by the music department of the Springfield Public Schools, the programs including presentations by the "all-city" elementary school orchestra and grade school choruses, the junior high school orchestras and choruses, the junior high school band and the senior high school orchestra, band and chorus. From the host state of Missouri there was a presentation by the University of Wichita Opera Theater of Mozart's *Cosi Fan Tutte*, done with excellent taste and musicianship which such a work deserves. In Bellingham, Washington, there was the operetta presentation of *Brigadoon* by the Bellingham High School which was brilliantly handled and presented. Also, at Bellingham there was the inter-county presentation of "A Musical Interlude of Puget Sound" commemorating the centennial observance of Washington becoming a territory in 1853. This presentation, which involved participation by several of the counties surrounding Bellingham, was deeply appreciated by visiting MENC members and their students.

Another host city presentation which won the unanimous applause of all Conference members, and which will be remembered for a long time to come, was the gala festival event "Alice in Arizonaland" presented by the Tucson Public Schools. From the moment the curtain parted on the first episode, "The Grand Canyon" until the final curtain of the episode, "San Xavier's Mission," Conference members were aware that definitely "a new high" had been reached in MENC pageant productions.

There were some in that audience who remembered way back to 1938 when the St. Louis Public Schools presented the Conference with the thrilling spectacle, "Musica Americana." Some said that not since that particular time in St. Louis had they felt about a host city presentation as they felt about that of "Alice in Arizonaland." Special mention is being made of this production inasmuch as it was learned that its planning, execution, and superbly artistic production were in charge of an elementary school principal, classroom teachers, and the music staff of the Tucson schools. Cooperating with these people were many others from the school system, including the administrative staff as indicated in Mr. Morrow's quotation given at the beginning of this review, the business manager of the school system, the maintenance department, and the entire community which turned out for two preview performances in an auditorium seating over 3,000.

Here was a demonstration of how a music department can legitimately be the focus for a school-wide project which is far more than simply another "home town show."

In Chattanooga, Southern Division members and their students had a unique experience in good organization procedure when the elementary schools concert was presented by the host city schools, the Hamilton County schools, and groups from other Southern Division school systems with the over-all sponsorship of the Southern Division Committee on Music for Childhood. "Scenes From the Southern Landscape" was the title given to this presentation. The secondary schools concert in Chattanooga was sponsored by the Music for Secondary Schools Committee of the Southern Division and presented by the public secondary schools of Chattanooga and Hamilton County assisted by schools from other cities in the south. The theme of this concert was, "We Build Today, We Lead Tomorrow." In addition to the fine artistic contributions made both by the elementary schools concert and the secondary schools concert, these programs demonstrated the practicability of translating MENC Music in American Education Committee plans into practical action programs.

In Milwaukee the fifteenth biennial music festival of the Public Schools was dedicated to the North Central Music Educators Conference. Nearly 30,000 parents were joined by the MENC members in the audiences which heard and saw the three performances of this festival spectacle, long since regarded as a traditional school-wide event in Milwaukee. Some 10,000 children participated in the elementary, junior and senior high school performances. Scores and scores of teachers, principals, members of the administrative staff and other helpers comprise the huge organization which has been developed over the years to plan and manage the enterprise.

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The foregoing host city and host county contributions have been mentioned because they spell out, so to speak, what our administrator friends have indicated in the statements which were the springboard remarks in this review. These presentations indicate one of the two-fold purposes for taking conferences to communities all over the United States. It is true that all of the presentations were magnificent contributions to the Division programs, to the MENC delegates and to their students—yet, even



During the day you hear performing groups from various parts of the Conference area, or you do some singing yourself. Top: North Central "Conference Chorale"—daily singing session conducted by Noble Cain.



Weather permitting, you hear a Promenade Concert. Above: Lawrence W. Wilson conducts his Amphitheatre High School Band during noon recess at California-Western, Tucson.



Of course you visit the exhibits. Above: Glimpse of the Southwestern exhibits which were in the corridors that surround the auditorium.



If you are in the Southwestern you join in a typical local frolic like the Ozarks square dance at Springfield (above). Or you see a home production like "A Musical Interlude of Puget Sound" (below) commemorating the centennial of Washington's becoming a territory in 1853, done by Bellingham and Inter-County schools.





All kinds of meetings with distinguished leadership challenge you. A session on accreditation at the Eastern (above) was headed by a panel composed of Burton Stanley, NYSSMA president, Bertha Bailey, Eastern first vice-president, Arthur E. Ward, Eastern president, Ralph E. Rush and Marguerite V. Hood, National president and first vice-president, respectively.



Administrators and music educators discuss mutual problems. Above: R. H. Tallaferrro, principal of Jordan Vocational High School, Columbus, Georgia, with (left to right) Virginia Neely, principal Park Road Elementary School, Charlotte, N. C.; Chester Travelstead, Univ. of Georgia, Athens; Mildred Doyle, superintendent Knox County, Tennessee, schools; Lloyd V. Funchess, Louisiana state supervisor of music; Frank H. Trotter, past-president National School Board Association, member Chattanooga school board.



Nationally known leaders are on hand. Above example: Peter Wilhousky conducts a vocal workshop at Chattanooga.

Scotch folk dances were taught students at Chattanooga by Nan McLean, exchange teacher from Scotland.



more vital were the contributions made in the respective local communities. In some instances, members of music departments were brought closer together as a result of working on common projects; in other instances, host city school departments as a whole were brought closer together; in others, county and city school systems worked together for the first time—all as a result of MENC meetings being held in these communities.

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The host state contributions were manifest in all of the Division meetings. Probably one of the host state units of the MENC deserving special mention is the New York State School Music Association, which offered to forego its annual meeting in the fall of 1952 and elected to merge with the 1953 meeting of the Eastern Division. The NYSSMA is one of the largest of the MENC state units whose annual meetings attract thousands of music educators and participating students. Four outstanding groups were organized and performed under the auspices of the NYSSMA—the All-High School Band, the All-High School Orchestra, All-High School Choir and the All-College Choir.

The Eastern Division in 1953 had its largest attendance in the history of the Eastern Conference. There is no doubt that the large attendance was due to the whole-hearted cooperation received from the NYSSMA officers and members. Aside from this particular success, there is an important organization principle involved in this undertaking—the fact that it is becoming increasingly evident new patterns of organization meetings are evolving; that it is necessary for Conference leaders to give serious thought to planning in advance for their meetings, Division and State, as well as National, so that duplication of program efforts and content may be avoided. The recent cooperation between the state unit in New York and the Eastern Division is evidence of the benefits that can come from carefully laid plans. The Eastern Division was obviously strengthened both in attendance and program-wise, and, according to opinions expressed by the State Association officers, considerable benefit accrued to the state unit in that their current school year meeting with the Eastern Division gave many of their members an opportunity to become acquainted with some of the broader aspects of the music education program itself, and more particularly with some of the problems and people concerned with general education as a whole. Only good can come from such concerted work and planning.

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To give in detail contributions of all host state units would be beyond the amount of space allowed for this review. Special comment must be made, however, regarding the "Conference Social" offered Southern Division members by the Tennessee Music Educators Association. Conference members were delighted with the Scotch Folk dances presented by students who were trained by an exchange teacher from Scotland; with folk songs sung to Dulcimer accompaniment; and members enjoyed square dancing led by one of the best square dance callers in the South. As in the case of all of the meetings of the Southern Division, this "Conference Social" was also carefully planned with the idea of integration. This event was used to demonstrate the importance of folk entertainment in music education and international relations.

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A special word should be said about the Arizona Music Educators Association and its members. This was the first time that the California-Western Division had met in Arizona. We are sure there must have been a campaign going on all of the time among the Arizonians to make everyone from out of state feel very much at home. Certainly every Arizonian seemed to feel the entire responsibility for Arizona hospitality. Maybe it is just natural for these Arizonians to do this; at any rate, they accomplished one important thing—the California-Western will be delighted to receive another invitation to go to Arizona!

Up in the Northwest the state unit, the Washington Music Educators Association, had everyone in there pitching. It seems pertinent to make the following observation. About a year ago invitations for the 1953 meeting of the Northwest Division had been received both from Bellingham and Yakima. They were serious invitations. Both cities really wanted the 1953 meeting, and it is only natural that the decision to take the meeting to Bellingham did not necessarily meet the approval of the Yakima boosters. However, Yakima people themselves and all their boosters were on hand in Bellingham as part of the WMEA unit to give their colleagues from the other four states of the Northwest Division a rousing welcome to the state of Washington. A difference of opinion in the Northwest by no means lessens the strength of the Northwest Division or threatens attendance at meetings. It only adds to the attendance as well as to the unique virility of that particular Conference.

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We mentioned earlier that probably more than 300 individual performing groups participated in the meetings of the six Divisions. They came from all over the country. They were used in concerts, in demonstrations, in workshops, clinics, etc. They performed at general sessions, special sessions, at breakfasts, luncheons and dinners. They participated in repertory sessions and in reading clinics. They were the principal inspiration for everyone who attended—as well as for the local committees who had charge of all of the convention mechanics in all of the host cities.

The MENC, its Divisions and state units, will always have its performing groups as the main core of all its meetings. This comment is tucked in here because at all of the Division Board meetings in 1953, serious consideration was given to possible new patterns of programs for meetings on all levels. In practically every discussion of this subject, which very definitely needs to be discussed, the following remark came out repeatedly, "But we don't want to cut out our performing groups—we must have them." For the record and on behalf of the six Division boards of directors as well as the National board of directors and executive committee who are considering new patterns, or more specifically are aware that new patterns are automatically evolving themselves, the statement is herewith made that there is no intention on the part of any of the official bodies not to have performing groups at all official meetings. However, their proper utilization and function need careful consideration—in some geographical areas more than in others.

Let it be said again: There is no gainsaying the fact that thousands and thousands of students and perform-



Demonstrations are effective and colorful. Above: Music in the Elementary Schools, Eastern Conference.



"Buzz" sessions are interesting and fruitful, especially for the various "Music in American Education" committee groups. Above are shown some of the members of the Southern Music for Childhood Committee at Chattanooga, with Earluth Epting, chairman, and Gene Morlan, president of the Virginia MEA and second vice-president-elect of the Southern Conference.



"Scenes from Southern Landscape," sponsored by the Southern Music for Childhood Committee, assisted by Chattanooga and Hamilton County Elementary Schools.

This is a good spot for another lobby sing: North Central at Milwaukee's Schroeder Hotel. Conductor is Ben Grasso, president of the Music Education Exhibitors Association, a former music educator, now head of the G. Schirmer, Inc., educational department.





The Viking Male Chorus, St. Olaf College, Northfield, Minn., student-managed, and student-conducted by Neil A. Kjos, Jr., sang for the North Central student members reception.



Student members hobnobbed with the Conference brass at the Southern. In the picture above: student members and chapter officers with Messrs. Rush, Moran, Hamilton, Grasso, Gildersleeve—the latter talking with President Lockmiller and MENC chapter sponsor

Rushworth of the University of Chattanooga.



Student members pose for a picture with the brass—the MENC Executive Secretary and Southwestern President Gerald Whitmyer.



State groups like to get together and talk things over. Minnesota (above), Iowa (below), at Milwaukee.



ing groups provided the principal sparkle and inspiration of the 1953 MENC Division meetings.

At two of the Conferences, the Northwest and the California-Western, the All-Conference bands, orchestras and choruses made particularly significant contributions to the meetings themselves as well as to the projection of the convention in the host cities. When 700 boys and girls (700 in Bellingham and 700 in Tucson) from states throughout the respective Conference areas come to a host city and are housed for four days and nights in the homes of a host community, there is bound to be automatic interest and support not only for the immediate convention program but long-lasting support and renewed interest in the entire school program of the host city. While other areas in the United States have in recent years suspended the idea of all-Conference groups, it certainly can be said that at least at no point in the foreseeable future, will these types of organizations not be encouraged in the Northwest and California-Western Divisions. Reasons are obvious to the onlooker: benefits accruing to the delegates, to the participating students, to the host communities and to music education as a whole in those areas.

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We have reviewed some of the contributions of the 1953 meetings. What about the new goals planned and attained for the profession of music education as a result of the meetings? First, there was evident more unity in the profession itself. Second, there was evidence of a growing awareness on the part of music educators of the functionary aspects of music in general education and of their own relationship to general education and to general administrators. Third, it was obvious at the meetings of the boards of the six Divisions that there was a determination for board action and planning in the direction of matters pertaining to long-range problems, as well as to daily problems of the profession and not alone for action pertaining to host city locations, program content for conventions, etc. Fourth, there was in evidence at all of the Divisions a growing appreciation and interest in the music in the field of international and intercultural relations.

First a look at the point concerning more unity in the profession of music education itself. There are positive indications of this trend all over the country. The example of cooperation of the New York State School Music Association unit of the Eastern Conference is a striking illustration. The Southern Division program, one of the most successful in the history of the South which was planned on a streamlined basis around eight of the Music in American Education committees, is another illustration of the fact that there is more unity of thought in the profession. The specialists had their time at the Southern meeting, to be sure, but as part of the total music education program. Another tendency noted was the fact that the National Interscholastic Music Activities Commission with its new constitution and setup is developing into a new type of functional organization within the MENC. At some of the Division meetings could be seen the tendency for NIMAC interests to have actual charge of all activities and programs involving interscholastic affairs for which the Conference is responsible. At the Southern meeting in Chattanooga this was particularly evident. At the Northwest meeting

in Bellingham, the NIMAC interests, although identified, are actually the same group of persons who hold Northwest Division offices, either elective or appointive.

While referring to NIMAC, recognition should be made here of the especially fine meetings held under NIMAC auspices at all of the Division meetings. Uppermost on the agendas was the fact that it is increasingly necessary for all MENC-NIMAC interests to establish close working relationship with state interscholastic activities associations. The opinion seemed to prevail everywhere that administrators who are in charge of the various state interscholastic activities associations are anxious and willing to work with responsible organizations of music educators whose policies are well established and practical. To the meeting in Bellingham came a superintendent all the way from Wyoming to find out the platform of the Northwest Division of NIMAC relative to interscholastic music activities. The Montana Music Educators Association officers recently met with the Interscholastic Activities Association of Montana—another case in point. To date, approximately thirty-four state units of the MENC-NIMAC interests have official working relationships with state interscholastic activities associations which are in charge of administrators.

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Continuing further on the point of growing unity in the profession itself as evidenced at the recent Division meetings, it is heartening to note that the state unit leadership represented by presidents of the state associations on all of the Division Boards is no longer made up of persons coming from one field or another—that is, band, orchestra or chorus. The state unit leaders are music educators, first of all. On this point the observation should be made that it is gratifying to see increased solidarity between so-called vocal and instrumental interests in the state units as represented on the respective boards. It is equally gratifying to observe the growing numbers of music educators whose primary interest is in the instrumental field, as state leaders. At one Conference it was noted that nine state presidents were in charge of instrumental work in their own school systems—a long step forward since twenty years ago, and a pat on the back for the present comprehensiveness of the MENC program.

The increasing unity within MENC ranks makes it possible for MENC interests to function more effectively with the field of private teachers. The Arizona Music Teachers Association, whose members include many private teachers, held a meeting during the California-Western meeting in Tucson. Both the Northwest and California-Western Divisions, at the request of the Western Division of the Music Teachers National Association whose membership includes many private teachers, appointed committees to work jointly with the Western Division of the MTNA. This augurs well not only for the betterment of relations with the private teaching field but with the many other interests which the MTNA represents.

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Here are a few observations from the recently held Division meetings on the point that there is evidence of a growing awareness on the part of music educators of the functionary aspects of music in general education,



It is estimated that more than 25,721 knives and forks were used at official MENC meal functions at the 1953 conventions. Even so, as you have seen, the members did not eat all of the time. And they hardly ever ate without combining business or some other pleasure with the per plate cost. Above: Two Conference banquet samples—Southern (top) and Northwest. Names of persons at head tables on request.



There were many programs by visiting groups. Outstanding example (above): Lord Nelson Elementary School Chorus, Vancouver, B.C., at Bellingham.



Two more samples of eating events. Above: Michigan MEA celebrates its first anniversary at Milwaukee, and (below) the North and South Dakota music educators have a conference around the luncheon table.



and of their own relationship to general education and to general administrators. At all of the meetings more administrators were in attendance than ever before. Some were invited, some came just because they wanted to. For the first time in the memory of this reviewer, an administrator attended a full session of a Division board meeting. It is interesting to note that in this particular matter the state units of the MENC are far ahead of the Division and National organization structure. Practically all of the state units have made provision for administrators as officials on state unit boards. This is something for the National and Division executive boards to consider seriously. If the interest of administrators at the recent meetings is any indication, then their inclusion on Division and National boards would be of real significance—this might be a new step.

At the Eastern meeting, the keynote address was on the subject of the in-service training program of the classroom teacher in music education. Here is an indication of music educators thinking about the whole field of general education, and particularly about persons in the field of general education who are not specialists in music education. This address at the Eastern meeting was given by a director of music of one of the large school systems in the East. The Southwestern Division had as one of its principal addresses "General Education and the Music Teacher," given by an assistant superintendent of schools. One MENC officer said that this was the first time music in general education had ever been thoroughly defined for her. At the Northwest Division the closing address was on the subject of "Where Do We Go From Here?" This was given by an officer of the Northwest Division who had purposely developed the thesis of his address in the form of an inventory of where we are from the standpoint of the quality of music used in the schools, the necessity for music educators giving some serious thought to the improvement of music instruction through better quality of music, and from the standpoint of our position as

educators, and as musicians. When this type of thinking and analysis comes from the profession itself and not from the outside, as has been so often the case in the past, it is clear that a new and healthy trend within the profession is in the making.

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As to the interest of music educators in problems and matters pertaining to general education, excerpts from the recommendations and resolutions adopted at all of the Conferences, which will conclude this review, definitely indicate that the music educator of today is thinking of himself as an educator as well as a musician. Among new goals planned and attained at the six Division meetings, the third mentioned was the fact that at all of the meetings of the boards of the six Divisions there was a new trend of thought and action. Such a trend began quite spontaneously at the very first board meeting of the Eastern Division and continued throughout the remainder of the Conferences. The excerpts from the resolutions and recommendations of the board and members of each of the Conferences indicate that Conference leadership from the states and the officers and members-at-large of the Division boards are coming together to think about long-range problems of music education—about professional matters—about new patterns for convention programs, etc. Probably the most forward step taken by a board of directors in advance of the 1953 meeting was that of the Southwestern Division board when it was agreed, last year, that the 1953 meeting in Springfield would be planned around the discussion group plan. As a result of such careful planning, the membership of the Southwestern Division who attended the meeting in Springfield had an opportunity to work with and contribute to committee groups of their choice. From all reports, the plan was eminently successful and all who participated in the Springfield meeting attest to the fact that their professional gain was



Illinois Music Educators Association was organized at Milwaukee in 1942 during the biennial National convention of the MENC. It is traditional to hold an IMEA meeting at the National convention and in the alternate years at the North Central. Here is a glimpse of the Illinois folk at their 1953 luncheon at Milwaukee. [President-elect Thomas S. Richardson is the man in the light suit, fourth from the left at the head table. Retiring president Paul Painter is sixth from the left.]

Refer to  
Item on page 10  
for names  
of persons at  
head table.



Eastern and Western cultures were discussed at the International Relations meeting in Chattanooga. Visitors from other countries included John S. Kim, Korea (standing at the microphone); Concha Barnoya, Guatemala classroom teacher; Birgit Prytz, Norwegian music education student; Nan McLean, exchange teacher from Scotland; Alice Oyadmar Shiroma, Hawaii. At extreme left, Lloyd V. Funchess, moderator of the panel. At Bellingham Helen Tidball of Argentina and Marin Fresé of Germany (third and fifth from the left of the picture on the right) participated in the International Relations meeting. Others in the panel: Keith Murray, Bernard Regier, Don Walter (Northwest chairman), Edith Strange, Mira Booth, J. Alan Ross.

considerable. Music and music performance were not neglected at Springfield—there was ample opportunity for performance. However, from Springfield there was not heard the comment which came from every other Conference meeting—"We did not have time enough for discussions;" or "the panel did not even get past the speech making point." The 1953 Springfield meeting could easily have been the beginning of a new pattern in Conference meetings. The Southern meeting in Chattanooga was also the result of pre-conference action by the board of the Southern Division and the nearly 100 music educators who worked together last fall in the leadership conference in Chattanooga in an effort to select music education problems of particular concern to the Southern Division. These problems were then distributed, so to speak, among the eight or nine Southern Division committees already organized.

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Another goal achieved at the Division Conferences was that pertaining to international and intercultural relations. In the past, much planned effort has gone into "pumping up" interest in programs dealing with international and intercultural relations. As a matter of fact, in the memory of this reviewer, the spring meetings of 1953 have been the first in the history of the Conference to deliberately set about drawing up and planning programs which have demonstrated the difference between international and intercultural relations. At most of the meetings on the subject of international and intercultural relations in 1953 plans for the programs came from the grass roots. Suffice it to say that there was active planning in advance when we can list the following countries as having representatives who were active participants on programs dealing with international and intercultural relations: Guatemala, Japan, Afghanistan, China, Iran, Korea, Colombia, Germany, Argentina, Estonia, Norway and Scotland.

Canada was not mentioned in the above list. It is another country to be sure and we so recognize it. However, a special paragraph is being devoted to this friendly country across the border because two of our Division meetings, the Eastern at Buffalo and the Northwest at Bellingham, were held close enough so that a large group of Canadian music educators and students could attend. These Canadians were enjoyed as friends and as fellow music educators, and their music performances were received with the greatest of warmth and appreciation. There is no question that the holding of two meetings so close to Canada has increased immeasurably the working and professional relationships between our Canadian music educator friends and ourselves. A group of music

educators from one of the Canadian provinces has already made inquiry about the possibility of some type of official relationship with the MENC of the United States.

Some music educators who went to Tucson were especially fortunate to visit a school which is organized on a truly intercultural basis. The Spring Junior High School in Tucson was the headquarters for the rehearsals of the California-Western All-Conference Band. At this school visiting delegates and student members of the band had an opportunity to see an institution whose school population included students and teachers of white and Negro origin, Mexicans of pure Spanish, pure Mexican and mixed descent, Chinese and some of American Indian descent. This school has an outstanding principal, a Negro, whose faculty is also a cross section of all races. Mention is made here of this particular situation because it is such an excellent example of intercultural education at work.

The Southern Division was especially fortunate in being able to carry through plans for programs dealing with international and intercultural relations. Certain distinguished foreigners participated in a meeting on international relations. Then, on the final evening in Chattanooga, Conference delegates and Chattanoogans were especially pleased with the presentation of a program by the Miami (Florida) Senior High School, whose over 200 students and music faculty made the long trip from Miami to Chattanooga. The program entitled, "This Is America" portrayed in music, dance, and art, the cultural development of our country beginning with the first Americans, the Indians. This, indeed, was a simple and beautiful presentation artistically performed, and will long be remembered for the message it gave all of us concerning the various cultural heritages which make up America.

In reviewing the international and intercultural relations program on the 1953 Division meetings, we shall not soon forget the Hawaiian music education students who danced for us at the Eastern meeting in Buffalo; the informative and sympathetic talks made for us by a distinguished conductor from Korea; the guests from

### Music Education in International Relations

DO YOU KNOW where to get information on (1) the relation of the MENC to the Arts and Letters Division of Unesco; (2) the relation of Unesco to the UN; (3) the relation of the MENC to the International Music Council; (4) the participation of the MENC in international developments in the field of music education? Information regarding sources and references supplying some of the answers to these questions is available in a bulletin prepared by National chairman of the MENC Committee on Music Education in International Relations. Mimeoed, 7 pp. 15c. Order from MENC, 64 East Jackson Blvd., Chicago 4, Ill.

Germany, Estonia and Argentina who were with us in Bellingham; our friends from Norway, Guatemala, Hawaii, Korea, and China who contributed so much to us in Chattanooga; our music educator and composer guest from Japan in Milwaukee; and our friends from Afghanistan, China, Iran and Japan whose playing on primitive instruments and whose dancing meant so much to us in Tucson. Over ten years ago the MENC had a hemisphere slogan which was "American Unity Through Music." It seemed bold and ambitious at that time. We feel we gained immeasurably from participation by the music education field in connection with affairs of this hemisphere. Certainly the 1953 meetings indicate that "*music in world unity*" could very well be our present slogan, if indeed we need any at all.

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The student membership program of the MENC is not a goal in itself, and for this reason a review of the student membership activities at the 1953 meetings was not included in goals and achievements. There is certainly no one single activity of the MENC which has more hearty and unanimous approval of the entire constituency. It is one of the most exciting and rewarding aspects of the MENC program, and this is brought home to us when we see our student member friends and colleagues at our meetings. The participation in and attendance at all of the six Division meetings by our student members was heartwarming. Special events were planned for the student members at all of the Conferences. Some conversations were held with the student members which indicated that arrangements for their attendance at these meetings is indeed wise, and music educators in teacher training institutions whose time, and often money, go into the effort may indeed feel that their work is rewarded and appreciated. Mention

has already been made of the New York State School Music Association's All-College Choir, many of whose members were also student members of the MENC. Mention should also be made of the splendid contributions made to both the North Central and the Northwest Division programs by the concerts, and rehearsals in advance, of the Intercollegiate Bands and the Intercollegiate Choirs.

At Milwaukee, the Intercollegiate Choir and Band were organized on a state-wide basis by the Wisconsin School Music Association in cooperation with the College Band Directors National Association.



International understanding has to be based on knowing our own country and our background. Original pageants and other productions gave examples of schoolwide cooperation in community enterprises focused on this idea. Pictured: A scene from *Alice in Arizonaland*, Tucson's "host city night" production, prepared in honor of the members of the California-Western Conference.



The "Music and International Understanding" theme was highlighted at most of the 1953 conventions by the presence of visitors from other lands. At Tucson, participants in a program arranged by Max T. Krone included students and musicians from Japan, Afghanistan, China, Iran and Hawaii. In the picture are: Olivia Pang, China and Hawaii; Keiko Igarashi, Japan; May Monabe, Japan; Lanlie Nagashima, Japan.

At all of the Conferences, the exhibitors were on hand and were deeply appreciated. In many sections of the country delegates to conventions have the convention as their only opportunity to see a national showing of new materials and instruments. Music educators look forward to this opportunity. Therefore, the Music Educators National Conference and its Divisions are particularly grateful to the officers and member firms of the Music Education Exhibitors Association for arranging to have such comprehensive exhibits of publications and instruments and other materials pertaining to music education at the 1953 meetings. It also should be said that the MENC members are grateful for the opportunity to have had in their midst at the 1953 meetings such a cooperative and representative group of individuals representing the music education industry. The relation between the MENC and the music industry is an especially fine one.

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Earlier mention was made of certain resolutions passed by the constituent bodies of the various Divisions, as well as recommendations passed by the various Division boards. Copies of the full text of these resolutions and recommendations may be secured directly from the headquarters office of the MENC at 64 E. Jackson Blvd., Chicago. Because this is the first time in the history of the Division Conferences that such significant resolutions and recommendations have emanated from all the meetings, and because all of the resolutions and recom-

mendations have a direct bearing upon important trends affecting both the profession itself and the professional organization, and because these resolutions and recommendations speak for themselves as to the actual accomplishments of the various Divisions in 1953, excerpts from them are given on the adjoining page. No attempt is made to identify the origin of the resolutions so far as the individual Conferences are concerned. The important thing is for us to read what music educators are thinking about in 1953 and what they propose to do. We are sure that *JOURNAL* readers will be very much interested in these excerpts, particularly in the fact that the boards of directors and the constituent bodies of the Division Conferences have proved conclusively that at the 1953 meetings of the six Divisions serious thought was given to the present and future status of our profession.

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To attempt to mention the names of individuals who should be credited with the success of the 1953 meetings is impossible. Such successes in a voluntary organization are due to the work of many, many people. To the presidents and their boards of directors, should, of course, go a special vote of appreciation, and every board of directors would want its warm gratitude extended especially to the six presidents who were so devoted to the tasks assigned to them. To the superintendents in host cities and their staffs, the entire organization is indebted. To the directing chairman in each host city, who was either an assistant superintendent or principal or special coordinator on the superintendent's staff, and who were responsible for the entire convention machinery, Conference members and students owe much. It is the sincere wish of this reviewer that all of the Conference members and students who attended the 1953 meetings could have attended the reunions which were held in many of the host cities *following* the close of the conferences. To these reunions come all of our local committees including the superintendents, their assistants who were the directing chairmen, all of the principals, the managers of the hotels who have cooperated—frequently the secretary of the convention bureau is included—and it is touching indeed to hear the truly thrilling stories which each person who has had some share in the responsibility of our Conference programs has to tell. It is then that we know what we have meant to the community and what these wonderful host communities and



*"We Build Today: We Lead Tomorrow."* The life lessons that can be presented with the aid of music are many and varied. This is a scene from a dramatic presentation depicting the influence of music on the spiritual, social, personal and physical development of American youth of today, presented at Chattanooga under the sponsorship of the Music in Secondary Schools Committee, in co-operation with the public secondary schools of Chattanooga and Hamilton County and visiting schools.

their people have meant to us. Following this parenthetical remark we want to give a special vote of thanks on behalf of the members and students to the many principals of schools, both elementary and high schools, all over the country who served as chairmen of our host city committees. To the members all over the country who came to the conferences and to their students and to members who could not come to the 1953 meetings, the officers and members of the six MENC Division boards would want this reviewer to say a special "thank you" for giving them an opportunity to work for you.

VANETT LAWLER



*"Whence Cometh Our Strength"* might well be the title and theme for this picture and for all the schools of the United States represented by performing organizations at the 1953 conventions of the Music Educators National Conference. Shown are the California-Western All-Conference High School Chorus and Band.

# Here Are the Six Crews

## THE MENC DIVISION BOARDS



► "MORNING, noon and all night" could well have been the theme song of the fortunate and especially selected persons who are pictured on these pages. The pictures show the Boards of the MENC Divisions, the particular distinction being that each group includes the personnel of the 1951-53 Board and the officers and Board members who were elected at the 1953 conventions. To explain further the theme song, let it be said that the daily item in your MENC convention program "10:30 p.m. Board of Directors Meeting" was not a typographical error. True, there was a lobby sing about the same time every evening, but nevertheless the Board of Directors convened every night—or almost every night—immediately after the final session of the convention day. Actually your MENC Division Board was in continuous session throughout the convention, subject to call at any time—with a preliminary meeting the day prior to the opening of the convention. The pictures here, which show nearly one hundred per cent of the complete personnel of the six Division Boards—incoming and outgoing members—were made at the final meetings with the new officers and Board members-elect. And everyone of the pictures was made around the midnight hour preceding the last day of the convention. The personnel of each group is listed.

### California-Western

► In foreground, left to right: Ralph Hess, president, 1951-53; George F. Barr, president-elect, 1953-55, second vice-president, 1951-53, and retiring president, California Music Educators Association; Joseph Landon, second vice-president-elect, 1953-55.

Left to right, around the table: William E. Knuth, first vice-president, 1951-53; G. Eugene Jorgensen, member-at-large-elect, 1953-57; Frances Forster, member-at-large, 1951-55; Roy E. Freeburg, member-at-large, 1951-55; Wilbur Schowalter, member-at-large, 1951-53, and organizing chairman of All-California-Western Chorus; Hartley D. Snyder, member-at-large, 1951-53, and vice-chairman of Tucson Convention Committee; Amy Grau Miller, C-W past president; Mrs. Helen C. Dill, C-W past president; Eugene Hanson, organizing chairman of All-California-Western Band; Harmon R. Hatch, organizing chairman of All-California-Western Orchestra; Fred H. Graichen, coordinating chairman, All-California-Western Band, Orchestra and Chorus; Lynn Fitzgerald, member-at-large-elect, 1953-57; Victor Baumann, NIMAC California-Western chairman, 1951-53; Carroll G. Camborn, representing Music Education Exhibitors Association; Leslie H. Armstrong, president, Northwest Division; Ralph E. Rush, MENC national president.

Standing in back: Fred Ohlendorf, president-elect, California Music Educators Association;



Farrell D. Madsen, president, Utah Music Educators Association; Ardith Shelley, president, Arizona Music Educators Association; John V. Tellaisha, president, Nevada Music Educators Association.

*Not in picture: Max Ford, president, Hawaii Music Educators Association.*

## Eastern

**Around the table, clockwise, from immediate foreground:** Arthur E. Ward, president, 1951-53; Mrs. Mary M. Hunter, president-elect, 1953-55; Elvin L. Freeman, second vice-president-elect, 1953-55; Benjamin V. Grasso, president, Music Education Exhibitors Association; Miriam Hoffman, second vice-president, 1951-53; Maurice C. Whitney, member-at-large, 1951-55; Floyd T. Hart, member-at-large, 1951-55; Richard C. Berg, member-at-large, 1951-53; Burton L. Stanley, president, New York State School Music Association; Virgilio Mori, president, Vermont Music Educators Association; Paul D. Gable, president, District of Columbia Music Educators Association; Mrs. Mary F. de Verneuil, president, Maryland Music Educators Association; Janet M. Grimal, president, Department of Music of the New Jersey Education Association; Fred Feltmet, president, Massachusetts Music Educators Association; Ellen Hodgett, president, Maine Music Educators Association; Louis Pichierri, president, New Hampshire Music Educators Association; Jesse Davis, president, Connecticut Music Educators Association; Violet Johnson, member-at-large, 1951-53; Elmer M. Hintz, member-at-large-elect, 1953-55; K. Elizabeth Ingalls, member-at-large-elect, 1953-55; Ralph E. Rush, MENC national president; Mrs. Bertha Bailey, first vice-president, 1951-53.

*Absent when picture was made:* Beatrice Harter, president, Delaware Music Educators Association; M. Clair Swope, president, Pennsylvania Music Educators Association; Anna W. McGarity, president, Rhode Island Music Educators Association.

## North Central

**Seated, left to right, around the table:** Maurice Shadley, president, Indiana Music Educators Association; Thomas S. Richardson, president-elect, Illinois Music Educators Association; Walter Lake, vice-president, Iowa Music Educators Association; Ernest Manring, president, Ohio Music Education Association; Donald Eldred, president, Michigan Music Educators Association; Newell H. Long, first vice-president, 1951-53; Joseph E. Skornicka, president, 1951-53; Harriet Nordholm, president, 1953-55, and second vice-president, 1951-53; Ralph E. Rush, MENC national president; Benjamin V. Grasso, MEEA president; C. V. Buttelman, MENC executive secretary; Della Wilson Heid, president, North Dakota Music Educators Association; H. Arthur Schrepel,

president, Nebraska Music Educators Association.

**Standing, left to right:** Paul Painter, retiring president, Illinois Music Educators Association; Frank Piersol, president-elect, Iowa Music Educators Association; Earl Bohm, president-elect, Minnesota Music Educators Association; Harold W. Hamaker, president, South Dakota Music Educators Association; A. D. Lekvold, member-at-large, 1951-53; Roger Hornig, president, Wisconsin School Music Association, and NIMAC North Central chairman, 1953-55; William B. McBride, MENC second vice-president; Clayton C. Hathaway, member-at-large, 1951-55; F. E. Mortiboy, member-at-large-elect, 1953-57; Dorothy G. Kelley, member-at-large, 1951-55; Harvey Waugh, member-at-large-elect, 1953-57, and retiring president, Minnesota Music Educators Association; G. Lloyd Schultz, Wisconsin state supervisor of music; Russell Cummings, chairman of choral affairs, Nebraska Music Educators Association.

*Absent when picture was made:* Varner M. Chance, member-at-large, 1951-53; Gordon Bird, second vice-president-elect, 1953-55, and retiring president, Iowa Music Educators Association.

## Northwest

**Around the table, clockwise, from immediate foreground:** Leslie H. Armstrong, president, 1951-53; A. L. Harstad, president-elect, Montana Music Educators Association; Emerson Miller, retiring president, Montana Music Educators Association; Frank D'Andrea, president, Washington Music Educators Association; Karl D. Ernst, first vice-president, 1951-53; Jack Snodgrass, member-at-large, 1951-55; Edward Krenz, member-at-large, 1951-53; Elwyn Schwartz, president, Idaho Music Educators Association; Vanett Lawler, MENC associate executive secretary; Robert Vagner, member-at-large, 1951-53; Thelma J. Heaton, member-at-large, 1951-55; Howard Miller, member-at-large, NIMAC Executive Council; William T. Herbst, member-at-large-elect, 1953-57; A. Bert Christianson, president-elect, 1953-55, and second vice-president, 1951-53.

*Absent when picture was made:* Ferd Haruda, second vice-president-elect, 1953-55; John H. Stehn, member-at-large-elect, 1953-57; John O'Connor, president, Oregon Music Educators Association; Robert F. Noble, president, Wyoming Music Educators Association; Lynn Sams, representing Music Education Exhibitors Association.

## Southern

**Around the table, clockwise, beginning at left end of table:** John G. Hoover, president, Alabama Music Educators Association; Jerry R. White, re-elected NIMAC Southern chairman; Clifford W. Brown, president, West Virginia Music Educators Association; Earl E. Beach, national chairman, Music in Higher Education Committee; Jean Marie McConnell, Southern

chairman, Audio-Visual Aids in Music Education Committee; James E. van Peursem, retiring president, Kentucky Music Educators Association; Zaner Zerkle, president-elect, Kentucky Music Educators Association; Mildred S. Lewis, member-at-large, 1951-53; Benjamin V. Grasso, MEEA president; N. Taylor Tagan, president, Tennessee Music Educators Association; Howard F. Brown, Southern chairman, Music for Secondary Schools Committee; William S. Haynie, member-at-large, 1951-53; Robert M. Barr, president-elect, Georgia Music Educators Association; Ernestine Ferrell, president, Mississippi Music Educators Association; Irving W. Wolfe, member-at-large, 1951-55; Mrs. Ralph E. Rush; Ralph E. Rush, MENC national president; Vanett Lawler, MENC associate executive secretary; Edward H. Hamilton, president, 1951-53; Earluth Epting, second vice-president, 1951-53; Gene Morlan, second vice-president-elect, 1953-55, and president, Virginia Music Educators Association; Wiley L. Housewright, president-elect, 1953-55; J. R. Sherman, president, Louisiana Music Educators Association; Anne Grace O'Callaghan, first vice-president, 1951-53; J. Clark Rhodes, Southern chairman, Music in Higher Education Committee.

*Absent when picture was made:* Lester S. Bucher, member-at-large, 1951-55; Polly Gibbs, member-at-large-elect, 1953-57; Arnold E. Hoffman, member-at-large-elect, 1953-57; Al. G. Wright, president, Florida Music Educators Association; Douglas Rumble, Jr., retiring president, Georgia Music Educators Association; Julian Helms, president, North Carolina Music Educators Association; John R. Fogle, president, South Carolina Music Educators Association.

## Southwestern

**► Left to right, around the table:** J. J. Weigand, member-at-large, 1951-55; Ruth Klepper Settle, member-at-large, 1951-55; E. J. Schultz, member-at-large, 1951-53; Marguerite V. Hood, MENC first vice-president; Ralph E. Rush, MENC national president; Gillian Buchanan, first vice-president, 1951-53; Gerald Whitney, president, 1951-53; E. E. Mohr, president-elect, 1953-55, and second vice-president, 1951-53; C. V. Buttelman, MENC executive secretary; Robert W. Milton, second vice-president-elect, 1953-55; Aileen Watrous, member-at-large-elect, 1953-55; Milford Crabb, immediate past president, Kansas Music Educators Association; James H. Barrett, president, Kansas Music Educators Association; LeRoy F. Mason, president, Missouri Music Educators Association; John Y. Harding, Arkansas MENC state representative.

*Absent when picture was made:* Robert Fielder, member-at-large-elect, 1953-57, and representing E. B. Cannan, president, Texas Music Educators Association; Paul Záhradka, president, Colorado Music Educators Association; Gregg Randall, president, New Mexico Music Educators Association; Melbern W. Nixon, president, Oklahoma Music Educators Association.

# A Structural Approach to Musical Understanding

IMANUEL WILLHEIM

DURING the past few years, American colleges have come to regard music as an acceptable branch of the humanities. In line with this, colleges have established courses in music appreciation, music survey, introduction to music, etc. These courses presume to familiarize the non-musician with "music." Superficially, their task would seem to be simple. On closer scrutiny there appears one unfortunate complication. The experts entrusted with these introductory music courses cannot agree on the nature of their subject matter. Judging from what is taught in most courses, one must assume that "music" is a collection of tidbits of the composers' private lives, a tonal realization of "emotions," imitations of nature sounds, an acquaintance with musical instruments and paraphernalia in general. Particularly in vogue is the personal history or boudoir concept.

However popular these courses may be, they have generally failed in their purpose. The student gains no insight into the mechanics of the musical composition. He is unable to abstract knowledge from them which he can apply when listening. In short, the student gains no technique of music comprehension.

## Perception of Composer's Plan

To the musician there exists only one approach to an understanding of music. This approach involves the composition itself. Understanding music implies the *perception of the composer's plan*. The composition, conceived by its composer as a self-sufficient unit, demands being perceived as such by the listener. This obviously cannot be achieved by peripheral discourses on musical aesthetics or other musical clutter. The logical and only possible approach is the structural one.

In helping the student toward the discovery of the composer's plan, the question arises how to do this most effectively. The process involves five fundamental steps:

1. Familiarization with the composer's raw material: harmony, melody, and rhythm. However cursory that may be, it cannot be avoided. Without this foundation the student will not be able to recognize basic musical units.
2. Recognition of melodic, rhythmic, and harmonic units on their lowest motivic level.
3. The devices that link these units into larger ones; sequences, inversions and other repetition and contrast devices. The student can then begin to perceive the building block process which begins with the smallest unit and ends with the complete structure.
4. The relationships in which larger units, themes, sections, etc., stand to each other. Repetition and contrast devices.
5. The final step shows him how construction principles (with which he is now thoroughly familiar) have been applied in the past. The variation becomes to him the result of the repetition device; the rondo, the result of the contrast device. Fugues and sonata form are revealed as the outgrowth of combinations of structural devices.

As general as this outline may be, it clearly differs in some important respects from the traditional "form and analysis" presentation. Our approach is deductive. We end up with the composer's plan after tracing its construction. The form and analysis plan is basically inductive. It takes its point of departure from the composer's plan and then proceeds to break it down. Our approach exposes the student to the problems of musical organization, thus enabling him to conceive of possibly new forms. The "form" approach, on the other hand, since it only breaks down preconceived forms, fails to show the student the possibility of new formal solutions.

By introducing the student to musical organization we furthermore wean him from many erroneous concepts on which he has probably been nurtured. The "music-is-an-expression-of-the-composer's-feeling" theory becomes superfluous as soon as he is able to trace the logical growth of a musical idea and discovers order and balance in a composition. The search for empathy with the composer becomes subordinated to the search for "understanding of his plan." Furthermore, the student's insight into relationships gives him a basis for value judgments which are superior to sheerly emotional reaction. And, finally, he realizes that if he does not like a piece the deficiency does not always lie with the composer. This realization cannot be reached very well as long as one is under the "music is emotion" spell. That concept results in the following dangerous corollary: since music is emotion, translated into sound, the only way the listener can co-operate with the composer is by being receptive to the artist's "emotions." Thus with the audience willing to receive, the responsibility for comprehension is conveniently placed on the shoulders of the composer. If capable, he will "put his feelings across," if not the audience "remains unmoved."

The argument advanced by some educators that analysis kills any total perception of a composition can only be compared to the argument that understanding the plot of a play spoils one's enjoyment of the dramatic conflict. Quite to the contrary, the process of co-creating with the artist, the tracing of recognizable factors throughout a composition, the awareness of the unfolding of a homogeneous structure constitutes the deep enjoyment which we derive from every art form.

## The Basic Plan

At the United States Naval School of Music in Washington, D. C., where the author teaches advanced as well as basic courses in structural principles, the described study plan is part of the school's curriculum. Instrumentalists without previous theoretical training are subjected

to a basic course on organizing principles, while advanced classes consisting of students with college educations deal with the subject on a more complex level.

Our basic study plan, adapted to fit the special conditions of a military situation, is as follows:

The student begins with an investigation of the musical elements: melody, rhythm, harmony. Concerning the latter we must limit ourselves to generalities since the student lacks as yet the necessary background to delve deeper into this aspect of music. The student then learns to recognize tone patterns. To avoid in the beginning any rhythmic association with these melodic motives we assign equal duration to all notes. The training in motivic recognition includes inversions, augmentation, diminutions, etc. After he has gained a certain facility in this, the student investigates rhythmic motives and finally the interaction of rhythm and melody.

Next the methods are explored by which the motive may be expanded. To this end compositions of the various style periods are analyzed. The use of stylistically differing classroom examples helps the student to realize the permanence of basic structural devices, regardless of the composer's changing vocabulary (style). Motivic repetition in Bartok is juxtaposed with motivic repetition in Mozart or Bach. Melodic step progressions in Hindemith are compared with those of popular songs, and so forth.

The next step involves the further growth of a musical idea by means of melodic or rhythmic contrast, sectional repetition, variation and development. Again, musical examples cover a wide variety of styles and periods.

So far the student has not been bothered with any traditional forms. Being ready for them he will now see them not as rigid molds but rather as freely modifiable methods of organization. It ceases to be important whether a sonata allegro form has two or more distinguishable themes; whether a fugue does or does not have an episode. The question as to how strictly a composer has followed this or that scheme of sectional repetition is of

secondary importance to the student once he grasps the essential form of the individual composition.

In the following discussion of traditional forms, we speak successively of the variation, fugue, rondo, and sonata allegro forms. Each of these illustrates the schematization of a different construction principle. With the *variation* it is repetition, with the *fugue* repetition and development, with the *rondo* thematic contrast, and finally with the *sonata allegro* form a large scale employment of all three.

In the variation the student learns about schemes involving the repetition of harmonic progressions, melodies or rhythmic patterns. Here we include a structural analysis of popular improvised variation forms (jazz). In the fugue the exposition is seen as formalized thematic repetition, the episode as thematic development. As to the rondo the concept of thematic contrast is already familiar to the student. But now we enlarge this principle to construct extended forms. Here again the classroom illustrations are taken from a variety of periods.

After a discussion of the sonata allegro form the student is given an opportunity to analyze and construct forms which do not follow any traditional ground plan.

In the advanced classes we discuss the more complex organizing techniques of music. As to melodic organization principles we deal with step progressions, with the organization around a fulcrum tone and other less common devices. The discussion of harmonic organization includes analysis of harmonic tension, pivot harmonies, etc.

During the past two years we have found that our approach gratifyingly develops the student's analytic powers, giving him an insight into the inner mechanics of a musical composition which serves him in good stead when he chooses to interpret, to write, or when he simply desires to listen and enjoy.

Mr. Wilhelm was instructor in music survey at the United States Naval School of Music at the time he prepared this article. He has since been discharged from the service and is now finishing his work on a Ph.D. degree at the University of Illinois. His home is in Chicago.



#### NIMAC SOUTHWESTERN DIVISION BOARD LUNCHEON, SPRINGFIELD, MISSOURI

THE SIX Division Boards of the National Interscholastic Music Activities Commission held meetings in connection with their respective MENC Division conventions during March and April, 1953. Here is shown a picture made at the Southwestern NIMAC Board luncheon in Springfield, Missouri, at which Robert E. Fielder, acting chairman of the Southwestern NIMAC Board, presided. Guests included MENC and NIMAC national officers. Persons in the picture are identified as follows:

Around the table, clockwise (seated and standing): Harling A. Spring, Missouri MEA; Mrs. Harling A. Spring; LeRoy F. Mason, president, Missouri MEA; Geraldine Teufel, Missouri NIMAC orchestra representative; Milford Crabb, vice-president, Kansas MEA; M. Orville Johnson, Southwestern delegate-elect to NIMAC National Board of Control, 1952-54; Arthur G. Harrell, president, NIMAC National Board of Control, 1953-55; Ralph E. Rust, MENC national president; Robert E. Fielder, Texas MEA band chairman and Southwestern NIMAC chairman-elect, 1953-55; Marguerite V. Hood, MENC first vice-president; Gerald Whitney, MENC Southwestern Division president, 1951-53; C. V. Buttelman, MENC executive secretary; Helen Hatter, MENC membership secretary; John Y. Harding, Arkansas MENC state representative; Harold E. George, Board member, Kansas MEA; Don R. Bailey, Kansas MEA; Gregg Randall, president, New Mexico MEA.

Inside the table, clockwise: Robert Hollowell, Kansas NIMAC orchestra representative and Southwestern NIMAC alternate delegate-elect, 1953-55; J. R. Huckstep, Missouri NIMAC vocal representative and Southwestern NIMAC alternate delegate-elect, 1953-55; E. E. Mohr, MENC Southwestern president-elect, 1953-55; James H. Barrett, president, Kansas MEA; John C. Kendel, vice-president, American Music Conference, and past MENC National and Southwestern past-president; David C. McGuire, Kansas MEA; Alton R. Foster, Southwestern NIMAC delegate-elect, 1953-55.

Absent from picture: Frank C. Robinson, Oklahoma MEA, Southwestern NIMAC delegate-elect, 1953-55; G. Lewis Doll, Texas MEA orch. chairman and Southwestern NIMAC alternate delegate-elect, 1953-55; Melvern W. Nixon, president, Oklahoma MEA.

# The Illinois Curriculum Program And Music Education

JAMES W. DAVIDSON AND CHARLES LEONARD

THIS article represents a progress report on a current approach of the Illinois Curriculum Program to the problem of developing a music education curriculum that has meaning and worth for all students in the elementary and secondary schools of the state. The Illinois Curriculum Program was launched in 1947 through the efforts of several important educational groups in Illinois, including the Illinois Secondary-School Principal's Association. For many years the Curriculum Committee of this association had sought ways and means of achieving curriculum improvement on a state-wide level. Recognizing the inability of one organization to be successful in such a broad undertaking, the committee recommended that a new agency be established under the sponsorship of the State Department of Public Instruction to effect such a program. Vernon L. Nickell, superintendent of public instruction, agreed to sponsor the agency and secured funds to aid its development.

## Organization Steps

One of the first steps in organization was the formation of a Steering Committee to guide the Curriculum Program. In recognition of the fact that the schools belong to all the people in the state, the membership of the committee is composed of representatives of numerous lay and professional groups, including business, industrial and labor organizations, the Parent-Teachers Association, professional educators, institutions of higher learning in the state and the State Department of Public Instruction. This wide representation on the policy level is one of the unique features of the Illinois Curriculum Program and an important source of its strength.

Since its inception the Illinois Curriculum Program has operated on the basis of several fundamental principles. Three of the most important ones are:

1. Curriculum revision should proceed along strictly democratic lines.

2. Effective curriculum revision is a grass-roots job to be accomplished at the local level with the consent, support and assistance of faculty, students and citizens, and with the cooperation of specialists from higher institutions and from the office of the Superintendent of Public Instruction.

3. Curriculum revision should be based on factual knowledge regarding the school and the community as revealed through experience and research.

In order to assist local schools in working out their own answers to their problems, the Illinois Curriculum Program has performed a number of important functions. Among them are the following:

1. Developing fact-finding questionnaires, inventories, and studies which serve to arouse the interest of citizens in their schools and which provide the basic facts pertinent to curriculum development.

2. Providing consultant services to schools to assist in curriculum revision.

After a short time it became apparent that the program could not provide consultants for every school desiring them for, even though more than three hundred consultants were operating throughout the state, their services did not begin to provide adequate coverage. This situation led to the development of a series of studies known as consensus studies. The purpose of the consensus studies is to help schools perform for themselves the same type of service that an expert consultant would provide if he were on the spot, namely:

1. Help faculty members, students, parents and lay citizens come to an agreement on what the school should be doing in the subject or area under consideration.

2. Help them arrive at an agreement on what the school is and is not doing in the subject or area.

3. Assist the school in working out a plan for doing the kind of job that suits the needs and purposes of the school with local participants making the ultimate decisions.

## Consensus Studies

The intent of the consensus studies is to give free play to democratic action. Experience has shown that real improvement in the curriculum comes about only when all persons concerned share in the process of improvement. For this reason the opinions of all staff members and representative students and citizens are sought and respected.

The school must discover for itself what it has been doing and how successful it has been, for it is only when true facts about existing conditions are known that progress can be made toward the solution of problems and the correction of inadequacies. The consensus studies make no attempt to force the school into a strait jacket and each school works out its own answers in the light of local conditions. While the studies do include objectives and ways of accomplishing them, it is recognized that there exist alternate objectives and other ways of achieving them which may be as good or better than those suggested.

In October 1951 the consensus study in music education had its inception. The first step was the selection of a jury which would represent all phases of music, music education, general education and educational administration. Twelve prominent educators in the state were selected and agreed to serve as jury members. The membership of the jury is as follows:

Charles Leonhard, jury chairman and associate professor of music, University of Illinois

Emma Knudson, head of the department of music, Illinois State Normal University

Sadie M. Rafferty, director of music, Evanston Township High School

Duane A. Branigan, director, School of Music, University of Illinois

Beulah I. Zander, director of music education, State of Illinois

Leon J. Lundahl, principal, Crystal Lake Elementary Schools

George E. Stickney, principal, Lanphier High School, Springfield

Frank Kreider, music instructor, Collinsville High School

George Wall, music instructor, Taylorville High School

Harold C. Hand, professor of education, University of Illinois  
Eric H. Johnson, assistant director, Illinois Curriculum Program  
C. W. Sanford, director, Illinois Curriculum Program, Associate  
Dean, College of Education, University of Illinois

James Davidson, a doctoral candidate at the University of Illinois, was selected to be the author of the study and was given permission to use the study as the basis for his doctoral thesis. The task confronting Mr. Davidson and the members of the jury was to delineate the objectives of the music education program and to determine sound principles for its successful operation. Mr. Davidson drafted the original statement of the objectives and presented them to the jury. The jury, in turn, appraised the objectives, made suggestions for changes and revisions and gave general guidance in the development of the study. The jury accomplished its work in five, day-long meetings held at intervals throughout the academic year 1951-52. The democratic approach was followed consistently and, as a result of thorough discussion and critical thinking, Mr. Davidson and the jury members arrived at real consensus on the objectives stated in the study. The end result is a product of many minds, and great credit is due the jury members for their unflagging interest and their effort to make the study worth while.

### The Objectives

The final outcome of the deliberations of the jury consists of twenty three objectives of the school music program stated in question form. Examples of the objectives are:

Do you believe that our school's music program should provide an opportunity for all students to sing?

Do you believe that our school's music program should provide an opportunity for all students to play an instrument?

The study consists of three inventories published in booklet form and labeled Inventories A, B and C. Their use can be illustrated more clearly by tracing the steps to be followed in a typical school situation. It must be emphasized that the procedures described are an integral part of the study and are, perhaps, more important than the content of the inventories. The study can be considered valid only when the recommended procedures are followed.

After a school has decided to undertake the study, the first step is the formation of a central discussion group which adequately represents various shades of opinion in the school and community. This group should consist of representative students, parents, laymen and the entire faculty of the school, and must be a truly democratic representation of many and perhaps conflicting viewpoints. The persons selecting the group must exercise extreme care that they do not "pack" the group with persons who happen to follow a point of view consistent with their own.

At the first meeting of the central discussion group each member is furnished a copy of Inventory A, entitled, "What Do You Think About Our School's Music Education Program?" This inventory contains the statement of the twenty-three objectives of music education which the jury evolved. Each person completing this inventory is asked to indicate with reference to each objective:

1. Whether he agrees or disagrees with the objective.
2. How important it is for his school to accomplish the objective.
3. To what extent the objective is being accomplished.

Any person is free to reject any of the stated objectives and may add new objectives in the space provided for this

purpose. When all members have completed Inventory A, the leader of the group tabulates the answers and reports the results back to the group. At this point a clear picture of group opinion regarding the school's music education program emerges, and focuses attention on the strengths and weaknesses of the program and the areas of agreement and disagreement among the members of the group.

Some readers may hasten to point out that group opinions do not represent valid scientific evidence. The authors agree and make no claim to the contrary. It is a fact, however, that people act toward the school in terms of what they believe to be true, even though they may be completely in error. It is of great value to know what people believe to be true, for if their opinions prove to be factually wrong, steps can be taken to change them.

Upon the completion of Inventory A the central group divides into smaller discussion groups with a leader for each group to discuss the significant differences of opinion revealed by Inventory A. Each discussion leader is furnished a "Leaders Discussion Manual" which aids him in bringing all sides of the question to open discussion. In these small group meetings the facts must become known, and each group should have full information on all pertinent aspects of the program. The result should be an informed opinion regarding what the school should do and what it is doing in its music program.

Upon the completion of these discussions the total group completes Inventory B, entitled "In What Respects Should We Strengthen Our School's Music Education Program?" Inventory B is identical with Inventory A except that each group member is asked to indicate whether or not he believes his school should attempt to accomplish each objective. Inventory B has two purposes:

1. To measure the changes of opinion brought about in the discussion groups.
2. To determine those objectives which group members believe the school should accomplish.

When the group has decided which objectives the school should strive to achieve, a local steering committee or the school administrator appoints a planning committee to determine how best to achieve them. Because this task requires a high level of professional competence, this committee should consist largely of faculty members. The committee works with Inventory C, entitled "What Should We Do To Strengthen Our School's Music Education Program?" which suggests practical ways and means of achieving each objective and lists alternatives regarding scheduling, time allotment, course content, school credit, equipment, supplies and techniques of evaluation. Although Inventory C represents the best of thinking of the author and jury members in reference to these items, no pretense is made that it contains all the answers. Every committee member is invited to modify the ideas contained in the inventory and to add ideas of his own to suit the local situation. Inventory C serves merely as a guide to the planning committee in the process of curriculum development.

When the planning committee has developed a comprehensive plan for curriculum revision, it reports back to the central group which criticizes, modifies or approves the plan as it sees fit. In any event, the final plan should meet the wholehearted approval of the group.

Upon approval of the plan the school administrator and his staff set about putting it into effect. In most cases the revision must be effected gradually and it may be several

years before the entire plan can be placed in operation. Curriculum revision is a slow and tortuous process demanding careful advance planning and constant evaluation.

What overall results may reasonably be expected from conducting this study?

1. A music program should develop which has the wholehearted support of the community. In these times of increasingly bitter attacks on our schools, scarcity of funds and great confusion as to the proper objectives of education, it becomes of paramount importance that the school's patrons know what is going on and why. It is even better if the public has a direct role in shaping the course of school affairs. Curriculum revision cannot be attained unless home and community aid in its attainment. The task is too great for a school alone.

2. The music program should receive increased aid and support from other faculty members. Leaders of the Illinois Curriculum Program believe strongly that one of the major obstacles to curriculum improvement is the unwitting hindrance of other faculty members who simply do not understand what another program is attempting to do. This matter works both ways. A familiar example is that of the English teacher whose attempts to improve students' grammar are thwarted by other teachers who fail to insist on similar high standards of grammar. Other teachers can aid the music program more effectively if they understand its purposes, and this understanding can be developed if faculty members assist in the formulation of objectives.

3. The school administrator should develop deeper insight into the potentialities and problems of the music program. Many administrators confess frankly that they know little about music, but they should not be condemned. Very few universities offer a course designed to acquaint prospective administrators with the problems of the school music program. A close study of the objectives of music education should prove fruitful to administrators.

4. The music staff should benefit from directing their teaching toward definite objectives. The question of the proper objectives of music education is formidable and perplexing. Many writers carefully dodge the whole matter while others place them on such an airy level they are meaningless. Our teaching and our pro-

fession cannot advance unless we know where we are going. After these goals are established, we can set about methodically to discover means of attaining them.

5. A vigorous, meaningful and well-rounded music program should develop to the greater benefit of the students. This is the most important end result of all. Means of attaining objectives have been proposed in terms of behavior, for learning takes place only when behavior is changed.

### Outcomes

In the spring of 1952 Inventory A had a trial run in two Illinois communities for the purpose of ascertaining the meaningfulness of the language used. When the results were tabulated, they presented an interesting and revealing picture of the music programs in the communities. Several Illinois schools are now taking preliminary steps to make use of the study. There seems reason to believe that this study may provide a worth-while evaluative instrument for school music programs and a valuable vehicle for sound curriculum development in music. It would be premature to say more at this time pending concrete and measurable results of completed studies.

A basic tenet of the Illinois Curriculum Program is that its publications should be cost free to Illinois schools. They are available for a nominal sum to out-of-state schools. The Consensus Study in Music Education may be obtained from Vernon L. Nickell, superintendent of public instruction, Springfield, Illinois. The only obligation a school incurs when it conducts the study is to make a complete report of the results. Forms for this purpose are supplied by the director of the Illinois Curriculum Program, Dean C. W. Sanford, University of Illinois, Urbana.

## General Education and the Music Teacher

CONTINUED FROM PAGE TWENTY-ONE

the goal of life is more than material advance; it is now and through all eternity the triumph of spirit over matter."

Frederick Lewis Allen in *The Big Change* says, "Is not the truth of the situation perhaps something like this: Here is a great nation which is conducting an unprecedented experiment. It has made an incredible number of people, previously quite unsophisticated and alien to art or contemptuous of it, prosperous by any previous standard known to man. These multitudes offer a huge market for him who would sell them equipment or entertainment that they can understand and enjoy. To compare them with the people who in other lands have been lovers and students of literature and the arts is grossly unfair. They are not an elite, but something else again. Let us say it in italics: *This is something new; there has never been anything like it before.*"

Music education must contribute to the great need for a positive philosophy that will change the weakness of our fears and suspicions into the strength of faith. Walter Reuther, new president of the CIO, says, "In this period of fear and uncertainty in the world when freedom is being challenged by the forces of communist tyranny, we need more than technical competence—we need a philosophy that anchors us firmly to basic human and democratic values. A general education is necessary to give us an understanding of the total world environment in which we live and in which we must work out the question of democratic survival." It is only as our cultural life and our

industrial and business life can be compenetrated, so that there will be no business without culture and no culture without vocation, that the schools can educate men for a free society.

American culture is a practical manifestation of democratic living. It is not learning alone or the love of knowledge for its sake alone, but a compound of practical traditions and a reverence for traditions of curiosity and zeal; it is an awareness of the problems of the atomic age and the consciousness of the obligation of the individual to the whole human race. American education above the elementary school level has about reached a position where it is ready to admit that it must do more than teach subjects; it must develop a philosophy of living.

In its critical period of decision as to the future direction of our educational thinking, the music educator has an enviable responsibility. With the realization of the force and possibilities of music education in both the general and special fields can come a quickening of the American spirit, a deepening of emotion and sentiment, a mounting sense of seriousness, and a national integrity which is something new on the American scene since last November. Through music education we can come to understand the true relationship between the realistic success of American material achievements and the corresponding possibilities of our unlimited future.

*Editor's note:* The author of this article, Hobart H. Sommers, is assistant superintendent of the Chicago Public Schools. The article is taken from the manuscript of an address prepared for the Southwestern Music Educators Conference, Springfield, Mo., March 9, 1953.

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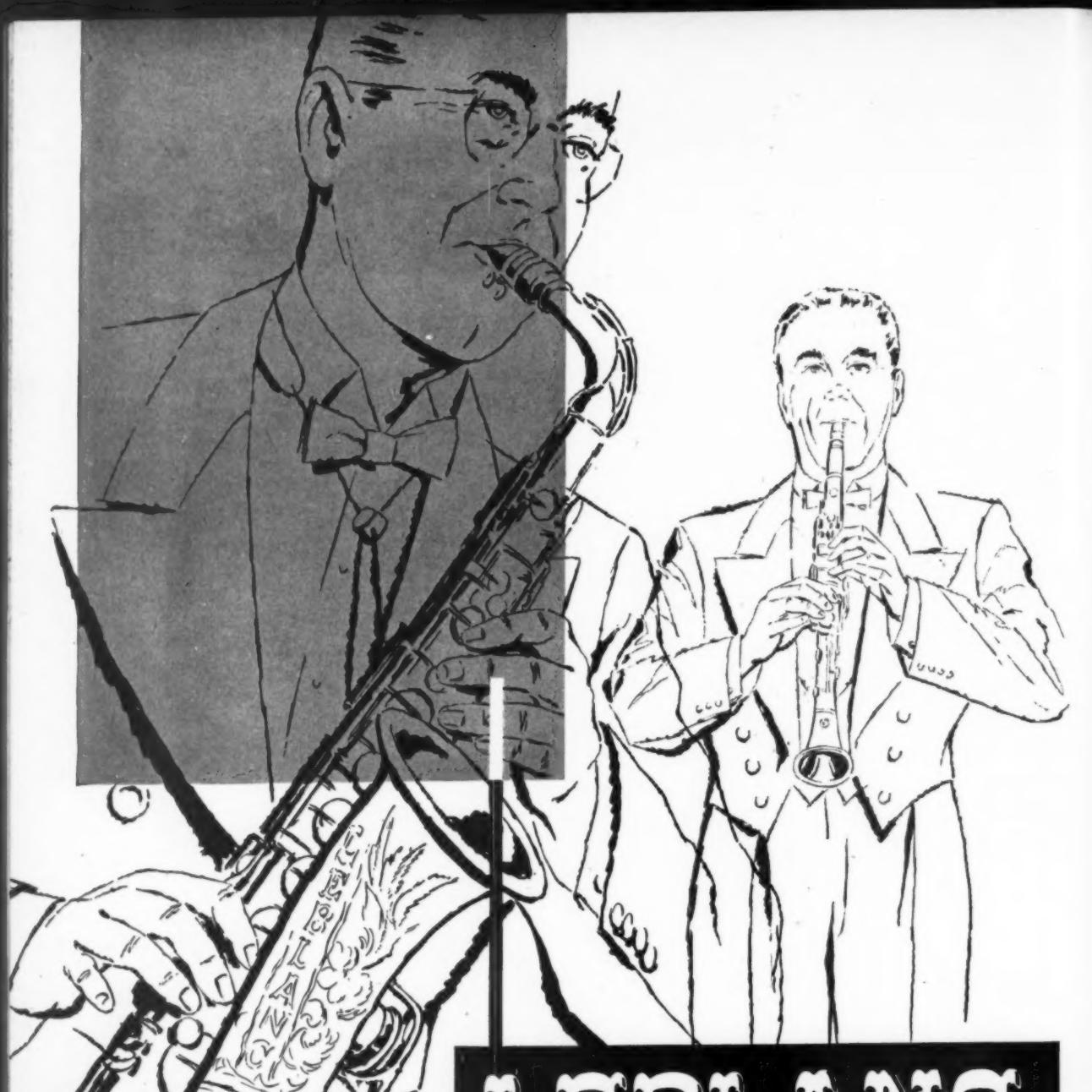
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# MUSIC FOR EVERY CHILD

## [EXCEPT 53.3%]

DAVID E. PRICE

MANY OF US realize that we have not achieved the goal of providing musical experiences for all senior high school students. There have been numerous articles written regarding the outstanding programs of music education developed by a relatively few schools but what are the majority of schools doing? This study was undertaken to attempt to ascertain the effectiveness of programs of music education as indicated by the percentage of students reached.

### Procedure

The questionnaire technique was used to determine the musical offerings of senior high schools. It was, of course, impossible to judge the quality of the offerings; therefore, the report is concerned only with a quantitative analysis.

A questionnaire which attempted to analyze the scope of the musical offerings in senior high schools was mailed to 943 schools of the North Central Association<sup>1</sup>. A stratified sampling technique was used to obtain equal representation of schools of various sizes and from different geographical locations. Usable returns were received from 442 schools, which was 46.9 per cent of the schools contacted and 16.2 per cent of the total comprehensive public secondary schools of the North Central Association.

The information received was tabulated in five different size categories, as follows:

Group	Total senior high school enrollment
I	100 or less
II	101 to 200
III	201 to 500
IV	501 to 1,000
V	over 1,000

The respondents were asked to indicate the various methods employed in each school to provide all students with musical experiences. The methods listed were: required or elective music classes, required or elective music activities, and participation in assembly programs offering musical experiences. The assembly programs were divided into three types: (1) those where the student participated actively as in assembly singing; (2) assemblies where the student listened to music; and (3) assemblies of a general nature where musical experiences were offered for a portion of the period.

### Findings

Of the interesting results of this study perhaps the most important is concerned with the percentage of high school seniors who had participated in some music course or activity (exclusive of music assemblies) some time during their senior high school years (tenth, eleventh, or twelfth grades).

<sup>1</sup> "Proceedings of the Commission of Secondary Schools, List of Approved Schools," *North Central Association Quarterly*, 24:64-125, July, 1949.

PERCENTAGE OF SENIORS WHO HAVE PARTICIPATED IN MUSICAL EXPERIENCES (OTHER THAN ASSEMBLIES)

Number of schools reporting	School	Enrollment	Total		
	1-100	101-200	201-500	501-1000	over 1000
Number of schools reporting	75	109	96	36	38
Percentage of senior class who have participated in musical experiences other than assemblies—range	12-100	5-100	5-100	10-75	12-100
mean	62.2	53.5	41.8	37.0	39.9
					46.7

As indicated on the above chart, less than half of the graduating seniors had participated in some regularly scheduled music activity. The range in participation was from 5 to 100 per cent and was very wide in all size categories. In general, the smaller schools reported providing musical experiences for a greater percentage of their students than did the schools in the larger enrollment groups.

Other important findings of this study were:

1. Only six schools reported that they required their students to participate in some regularly scheduled music course or activity and this requirement could be met in the ninth, tenth, eleventh, or twelfth grades.
2. Only about one-fifth (21.1 per cent) of the schools reported sponsoring assembly singing periods. The percentage of schools reporting this activity increased with the increase in size of schools. The amount of time allotted for this activity was from a few times a year to 45 minutes per week. Of those schools indicating allotment of a definite amount of time, the mean amount was fifteen minutes per week.
3. The larger schools also reported offering music listening activities for students more frequently than did the smaller schools. Nearly half (44.3 per cent) of all of the schools reported sponsoring this activity. The amount of time allotted to this activity ranged from several times a year to sixty minutes per week.
4. Planned music activities given with other types of assemblies were reported to be given by 56.8 per cent of all schools reporting.

The foregoing results indicate that there is considerable variation in the music education offered to students by the schools sampled. Perhaps we are misled by the splendid work done by a relatively small proportion of the schools. When we analyze the work being done in a large number of schools we find that there is still a need for improvement in providing music education for all students. This need should serve as a challenge to music educators and to young people who contemplate entering the field of music education.

# Audio-Visual Forum

## 16 mm. Film Releases

### MARCHING BAND FUNDAMENTALS, PARTS I AND II

University of Indiana

Color

Here is a film which can be used to present fundamentals of marching bands to high school groups, teacher training classes, and inexperienced as well as experienced band directors. Part I includes marching fundamentals such as marching formation, checking of alignment, attention, rest, ease, facings. Part II includes drill movements such as step off, halt, mark time, decrease and increase front, countermarch turns. Since this film is concerned primarily with principles of marching, the students do not play the instruments, and only in part II do they carry them. The band maneuvers are presented at both regular and slow speeds with adequate comments and explanation for self-instruction. The clarity and conciseness of the presentation, together with the fine performance by the Hobart High School Marching Band makes this film an effective teaching device.

—William Dominik

### RHYTHM IN MUSIC, MELODY IN MUSIC, HARMONY IN MUSIC

Coronet Films

12 minutes each, black and white or color

For use in teacher education and primary, intermediate grade music classes. *Harmony in Music* is especially valuable to introduce part-singing and chording to Junior High School general music classes. The teacher's guides, one for each print, gives contents, general suggestions on effective use of films, music selections used, word list for special study, suggested questions about the film and suggested activities. This series of three films pictures in a very interesting way the important elements of music suggested in the titles. In each case a selected group of young performers, carefully rehearsed, present the materials.

In *Rhythm In Music* the procedure is from rhythm in life to rhythm in music, showing how such things as the beat of the heart, the ticking of a clock, etc., are some of the basic rhythms of music also. The young players are very expert in performance, and enjoy demonstrating fundamental rhythms.

*Melody In Music* has a young orchestra in rehearsal. Children play melodies on various instruments to show (1) that the same melody can be played on any instrument, (2) that a simple melody changes with a change in rhythm pattern, (3) that a melody can be staccato or legato, (4) that the melodies of many pieces begin on the same notes, (5) that melodies may be scale-wise or skip-wise, and (6) that melodies may be short or long. One girl plays "Big Ben" on the chimes which leads finally to the performance of the theme of Brahms' *First Symphony* by the entire group.

In *Harmony In Music*, the film begins with a young singing group performing "All Through the Night" in two parts. From there the meaning of harmony is devel-

oped by the use of chords played on the piano as accompaniment, charts showing how chords are built, a singing of descant against a melody played on an instrument, and the singing of the notes of major chords.

The photography is excellent, the teaching procedures interesting and creative. The sound might be improved in several spots, although working with children for good recordings is always difficult. Some people may object to narration saying one thing and lip movements on the screen saying another, since these are silent films with explanations and the musical examples on a sound track.

—Delinda Roggensack

### B-FLAT CLARINET

McMurry-Gold Productions

1 reel, black and white

This film should be of considerable interest and help to the beginning instrumentalist, teacher-training classes, and parent and teacher groups. *B-Flat Clarinet* is the first of a proposed series of films on the orchestral instruments. Its purpose is to teach the importance of care and assembly of the B-flat clarinet as well as the importance of care for any instrument. The film is well-designed, artistically reproduced, and is one of the first music films which can be classed as a specific teaching film.

—James F. Nickerson

### THE STORY OF BIZET

Almanac Films

22 minutes, black and white

An excellent film for use in Junior and Senior High School or with adults. A beautifully filmed story of Bizet and his music. The picture opens with a brief biography showing his childhood, his rapid rise, and his scholarship. His first opera failure, because of his lack of music integrity, changes him. In the story "The Woman of Arles" he finds his first real inspiration, and we see the scenes of the story with "L'Arlesienne" music in the background. The picture moves to his opera triumph "Carmen" and ends with his early passing. A superb film, good sound and photography.

—Delinda Roggensack

### KEYBOARD CONCERTS I, II, III

Pictorial Films, 625 Madison Ave., New York 22, N. Y.

Approximately 10 minutes each

These films are performed by pianists Paolo Gallico, Mae Kreig and Senti Winter. The sound track is very good. Since the photographic techniques used in all three films is equally good, purchase would depend on the compositions performed. Keyboard Concert I includes "Artists' Life" by Strauss, "Minute Waltz" by Chopin. Keyboard Concert II "Soiree de Vienna" and "Moment Musicale" by Schubert. Keyboard Concert III "Troika" by Tschaikowsky, "Prelude in G Minor" by Rachmaninoff, and "Flight of the Bumblebee" by Rimsky-Korsakoff.

—Dorothy Jean Short



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# Research Studies in Music Education

Reported by WILLIAM S. LARSON

Faculty members and students of graduate schools and others interested in securing complete copies of studies summarized in these columns, if available on a loan basis or otherwise, should make their requests through their own college librarians.

## Adult Music Listening Program

MOUNT, JOHN RODERICK. *A Survey of Materials and Procedures for an Adult Music Listening Program*. M.M., The University of Southern California, 1951.

**STATEMENT OF THE PROBLEM.** American society has been engaged in developing an effective agency for the education of its adult population. Community school systems have provided day and evening classes as sources of academic advancement, vocational training, and as means for developing industrial skills.

The development of an intense interest in music listening has created a demand for deeper understanding of serious music composition and performance. More and more people have come to discover the value of music listening as a means of recreation. There is a desire among the individuals who have become music conscious to develop and acquire knowledge in the areas of music history, form and terminology.

Adult agencies, continuation schools, and music clubs throughout the country have organized and provided means for the fulfillment of the intellectual, cultural, and aesthetic needs for this section of our adult population.

Because of this interest in music listening and understanding, it was deemed imperative that a survey of available materials dealing with biographical studies, music terminology, and forms of musical composition written for the lay adult be made. Together with these materials, it was deemed desirable to indicate how they might be used effectively to meet the needs of the adult layman. The ultimate objective of the study was to enhance and vitalize music listening groups.

**Importance of the problem.** That there was a need for a survey of materials and procedures for the purpose of developing and enhancing the music listening group, as found in the adult school, was made apparent in the literature on the place of music in the curriculum of that school. Administrators of adult schools, together with leaders in the area of music education for adults, were found to be aware of the value of the music listening program. They recognized the need for its further development.

It was further observed that the adults who are filling the music listening groups throughout the country were made up of people who are eager to discover, through exploring music's history and development together with some gathering of knowledge of a technical nature, a means toward establishing a deeper appreciation of music and a sound criteria for developing tastes for it. Still another group of adults was found whose objective was purely a recreational one; that group who had turned to music solely as a source of entertainment.

The importance of the problem was thus recognized by directors of music education for adults and by administrators in adult schools. However, neither music directors nor administrators specified any definite methods, procedures, or activities which would aid the leaders of adults in the music listening activity, ultimately vitalizing the music experience of the individual in the adult music listening program. Therefore, it was deemed advisable that a survey of related literature written for the adult layman be made, together with a survey of related audio-visual aids and a study of the group leader's actual methods, for the purpose of (1) establishing means for effectively guiding a group of adults of heterogeneous backgrounds; (2) organizing procedures and materials for enhancing such a music listening program; and (3) developing a music listening program whose aims and objectives would parallel the philosophy of the adult education program as it stands in America at the present time.

**The JOURNAL OF RESEARCH IN MUSIC EDUCATION** provides a much needed medium for publication of reports of important studies and other pertinent material. The first issue (Spring 1953), now available, is announced on another page. It should be noted that this department, instated some four years ago under the sponsorship of the Music Education Research Council, will be continued, for the time being at least, as a feature of the Music Educators Journal. Mr. Larson, conductor of the department since its inception, will collaborate with the JRME Editorial Committee, of which he is a member, with a view to integration of the services of MEJ and JRME in connection with the developing program of the MENC in the field of research.

It was deemed that certain adults were consumers of music rather than makers of it. Intelligent music listening opportunities were believed to have been as valuable to those adults as were the orchestra and choral groups provided for the benefit of the adult music makers.

**Organization of the study.** Chapter two of this study dealt with a survey of the underlying philosophy of present-day adult education, and traced the development of adult education from its earliest stages up to the present. Evidences of the effects of political, social and economic forces upon adults were summarized in the light of their effect upon education. Detailed evidence of the need for a modern system of adult education for present-day living was presented as a culmination of the chapter. Certain procedures for achieving the fulfillment of those needs as suggested by leaders in adult education were presented.

Chapter three dealt with specific application of the philosophy of adult education to the development of a music listening group. The factors considered therein discussed the place of music listening in recreation and use of leisure time in the home. Phases of the activity as contributing factors to the cultural growth of the community were enumerated and discussed. Suggested plans for the development of specific procedures for the adult music listening group were presented. The plan of procedure was believed to have been in accordance with the previously discussed philosophies.

A presentation of detailed steps and procedures which were used in the development of the adult music listening program were presented in Chapter four. These included suggested materials and their applications, together with activities and exercises for use in developing intelligent music listening. Certain teaching aids were listed and their uses discussed.

Chapter five outlined the summary and conclusions of the study with suggestions concerning the amplification of several aspects of the program, together with desirable modifications of other phases.

Appendices illustrating the application of certain techniques employed in the course of the group meetings were also included.

**Summary and conclusions.** The adult school was believed to have been the logical educational institution for the development of a music listening program for adults. In many instances, it had become a seat of cultural, intellectual, and vocational development for certain adults whose education was not previously completed. For others, it was a source of further development of learning, an opportunity for self-improvement, and a solution to social and recreational problems.

It was believed that the efforts made by leaders of adult education in keeping abreast of social, economic, political, and cultural trends of the times justified the inauguration of the music listening program in the adult school. Such a program was deemed to have a definite contribution to make to the intellectual, cultural, and recreational aspects of adult education.

Vitalized programs which would lead to the personal development of the adult learners and to better community living were deemed to be of utmost importance.

The adult music listening program was organized upon the principles of democratic learner activity with guidance rather than dominance from the standpoint of the group leaders. The discussion periods, wherein the adult learners were held responsible for their share of certain discussions, were deemed to have created a sense of security in the adult learners. The development of adult learner interest to the point of community cultural expansion was felt to have been accomplished through the group's support of cultural activities of the community.

It was believed that the learners were provided with opportunities for expanding their knowledge of musical repertoire and its performance through hearing and discussing a wide variety of compositions. Individually, the learners were deemed to have been oriented sufficiently in music listening to develop their personal music listening tastes as far as they so desired.

It was believed important to state, however, that learner activity was not stimulated in every member of the group. Nevertheless, the learners who did not share responsibilities were in the minority and were certainly not detrimental to the progress of the active group members. It was believed that this small number of non-participating adults had joined the music listening group and attended it regularly chiefly for the entertainment it afforded or because they were lonely.

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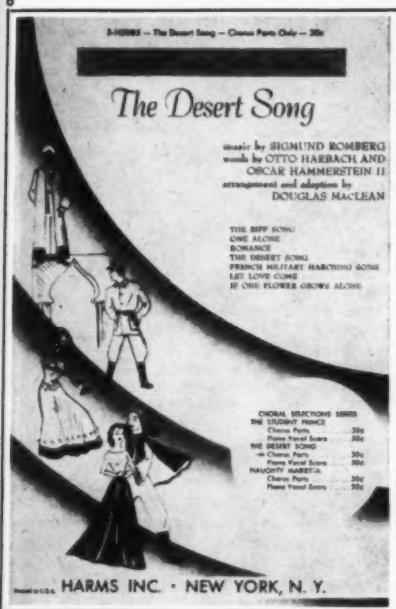
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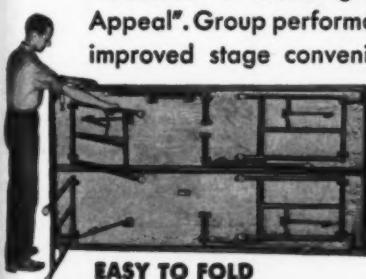
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# The Round Table

## Classroom Music Program

**I**n each classroom of the elementary schools there are children who freely participate in music because they are interested. To this group the teacher hopes to add the others, those children who are to become interested because they are participating. She is constantly aware of deficiencies, diffidence, and discipline during music activities, and she is called upon to present her class for musical performance for many special occasions. *How will it sound?*

As an educator, the classroom teacher is concerned with the developmental program for children. As a music educator, she uses the developmental approach, concerning herself with the interests of children, the varieties of musical experience, individual differences in responses to music of various kinds, and with all the materials and methods for teaching music. She wishes not only to teach children, but to teach children music in which they will find success and enjoyment.

What shall be the starting point? She knows it must be where the children are, and where *she* is. Her attitude will indicate that she, too, will learn from and with her children. The attributes of enthusiasm, common sense, resourcefulness, and diligence will compensate for any lack of musical skill or shortages of facilities. If she has a genuine interest in bringing music to children, she will avail herself of all types of help in the what, the when, and the how of music teaching. As she participates in workshops in music, she will remember the see-hear-do techniques by which she has learned, and will adopt similar patterns for music activities in her classroom.

Her rival, by his master showmanship, clad in his multi-colored suit with built-in antenna, is *Television*. In order that her children can learn to evaluate the worth of what television presents, she must develop in them better habits and skills, more critical thinking in reading, more discrimination in listening, and more experiences relating to the act of reading. She must stand by to assist parents and other educators to do research which, when added to that of cooperating commercial agencies, will bring about television in education and education in television.

Children by nature are musical beings. In the primary classroom music time is punctuated with, "I know a song," "I want the drum," and "I've got that record." Young music makers find enjoyment in expressing themselves with their whole bodies. The theme song for second-graders is "All I Want for Christmas Is My Two Front Teeth." Third-graders' pockets are full of things, and their singing is full of "blue notes." But in this orientation-to-music period of growth, teachers feel the criterion to be, not *how* Johnny sings, but rather, *does* Johnny sing? Is he finding successful, satisfying enjoyment in participating?

During the middle grades, readiness for music increases and skills emerge all in their own good time, under the careful

timing of the classroom teacher to whom music is not an extra. She makes major productions out of familiar music learned in the primary grades, serving well the needs of her beginning readers of music. She knows that the greatest single factor for motivation is success, so she utilizes every type of activity to bring successful music making to every child. Deficient singers find immediate success with the auto-harp, the bored boy suddenly contributes, perhaps playing with one finger at the piano keyboard, and the discipline problem child is finding his first happy experience in music with a tonette or similar "it-comes-out-here" instrument. Harmony, literally and figuratively, is achieved!

The exploration of children's interests reveals much to guide parents and teachers in helping children to develop. Young children's many interests change, denoting normal growth. Attention spans increase with age, becoming in later years a criterion for interest. Emotional atmosphere, family interests, environment, cultural patterns, and sex differences represent influential factors in the development of interests. Certainly, these affect the musical growth of children during their elementary school years. If materials for music are chosen from areas of interest and at the maturity level of the children, participation will be increasingly active. By integrating music with art, the social studies, the language arts, and physical education many deep and lasting meanings are learned. Teachers who

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are aware of the opportunities for music during the day's work will be given many chances to observe children's insights.

Curiosity, the need to experiment, learnings from sensory experiences, are a normal part of childhood. Children need many manipulative experiences with musical things in a happy, permissive atmosphere in order to develop discriminatory sense about melody, harmony and rhythm. Without experimentation there can be no creative learnings. Children must make "discoveries" for themselves and their ideas must be received as they express them. There should be evaluations which are constructive and which do not stifle further creativity. And when there is a job well done by the group, each child must be conscious of the contribution he made.

It is possible to achieve good work habits, good citizenship, good fun and good music all at once, without loss of interest, and it need not be a highly formal procedure. The teacher must anticipate a smooth, on-going music activity avoiding the dulls and the lulls which invite trouble. The threshold of fatigue and the over-stimulation point of each child must be watched by the teacher, and when terminating the music is necessary it is done in a way which is satisfying to the children.

In each music activity from the first kindergarten day to the final elementary moment, listening and appreciations have been taking place. We listen in each experience because all music is tone. The teacher's awareness of this makes directed listening a continuation process. We have asked the children to participate, to express themselves, to do what the music says, and then we sometimes forget to prepare them for listening. A recording must be made a real experience which we can learn to understand because we, too, have made music. *The teacher must listen, too!* Her contributions, including visual aids, to the understanding of the composition, and her listening conduct will determine what meanings are gained by the children. She must show the differentiation between active and passive participation in listening. Where is the music going? What is it expressing? How does it sound?

If children receive their rightful heritage of music from their classroom teachers, it seems safe to predict few permanent participation problems. There is a way to reach every child, and often it is music which works the magic. We are building memories for boys and girls, and in bringing them enjoyment and beauty in music we shall equip them better to bear the frustrations that all children must meet.—HELEN HART WHITAKER, elementary supervisor of music in the Culver City, California, Unified School District.

**Editorial Note:** Mrs. Whitaker informs the editors that during the fourteen years she has taught in California, six years were spent as an elementary music supervisor working under a General Elementary Credential, and eight years as a classroom teacher.

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## Every Music Teacher a Critic

In the very nature of his work, whether he will it or no, the music teacher is a music critic. He can no more escape evaluating music or musical performance before his pupils than he can evade breathing.

Every song or musical composition he uses thereby receives his stamp of approval as good music; otherwise he will or should not use it. Musical taste is built through music performed and studied, rather than through music heard.

The true music educator will be as careful in evaluating musical performance as he is in the choice of music to be performed. He will present to the public only music which his pupils can sing and play well. Much very fine music is easy enough for beginners to perform well; and music does not need to be difficult to rate as truly good music.

The real teacher will praise everything about his pupils (effort, discipline, appearance, etc.) which he conscientiously can; but he will not compliment them on poor performance. Genuine musical appreciation, taste and discrimination are not built through such a procedure. His own work and his pupils' performance must be honestly evaluated if he is to fulfill one of his prime obligations as an educator.

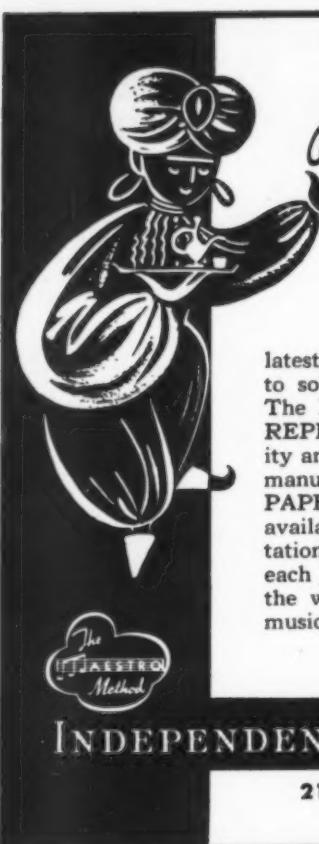
Closely allied with the music teacher's role as a critic is his obligation in the realm of vocational guidance. Many times the teacher of music in the high school is confronted with the problem of advising Mary and her parents as to whether or not she should be sent to music school following graduation. Everyone in town is wild about Mary and her voice, and declare she has wonderful possibilities in radio and on the concert and operatic stage.

This situation presents a dilemma, indeed, to the poor music teacher. He must live, hold his job, and one hates to hurt people's feelings. Certainly personal and professional integrity should not be sacrificed for social or financial considerations. Before the curtain falls on the last act of such a drama (in which the mediocre has been led to believe that the world is hers) everyone is doomed to disappointment, heartbreak and often financial impoverishment.

The advisable procedure in such cases is to suggest to Mary and her parents that they go to several disinterested professional critics and follow their advice, before embarking on long, expensive years of study which may lead to less than nowhere. It should be kept in mind, also, that the most expensive critic of an individual's potentialities will prove to be the most economical in the end.

That care must be exercised in advising a professional music career for young people is a sad fact known to most teachers of music in higher institutions of learning. Many a Mary regarded as quite talented and musical "back home" arrives every year in colleges and conservatories of music, only to find that there are many others with far, far greater talent and abilities than she has ever dreamed of; and the awakening is a sad one, when she is told of the excellent courses the school offers in bee culture or family relationships.

The teacher of music in a community should use not only good music, insist on good performance and be an honest, sincere vocational advisor—he should do what he can to help mold public taste in music and in musical performance. There



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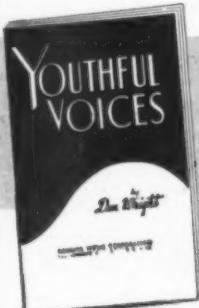
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are several avenues open to him in his mission of pointing out which is superior and which is inferior. He may give demonstrations to music clubs and other interested groups; he may direct community and even district or state-wide organizations; he may send home with school pupils a list of radio programs on which only good music well sung and played is heard; he may serve on a committee to help bring really fine artists to his community; in some communities he may serve as music critic for the local newspapers; and many other opportunities may present themselves to him.

—ERNEST JOHN SCHULTZ, professor of music education, University of Oklahoma, Norman.

### Music and the Library

COMBINING library work with music is a fascinating business. The old, old problem of which came first, the chicken or the egg, is here. Is the interest initiated in the music period? Or is it started in the library class? It does not matter, it works either way, but the possibilities are boundless.

Our particular assignment was to have a fifth grade present a television program on the subject, "Music of Western America." The problem was to have the children discover a need for finding the information, in order to make the program one of their own production.

It is not difficult to interest children in the study of pioneer life. They see it depicted in the movies and on television, read about it in books and comic magazines, hear exciting stories about it on the radio. But all that is entertainment; reading for information and reporting on it in class is not always such fun.

We began our project in the library period, dividing the class according to various interests. One group of children was interested in finding factual information; another group in reading fictional stories and biographies of pioneer life.

Then the children began to discover the colorful music of this period in our history. Many music books of different grade levels were examined. There were collections of stories with music that went right along with the text. The public library, as well as our own well-equipped school library, had collections of songs with helpful comments and bits of information.

There seemed to be an abundance of material. Which would best lend itself to dramatization? This problem was solved through much discussion and the trial and error method. Language arts, handcraft, social science—all these classes were interwoven with the music class for planning our program.

Lists of recordings were carefully scrutinized, records located (through the music department of the school and the public library), and listening programs planned. Our topic could cover any particular period of time we chose—there were no limits to the kind of music we heard. We played records of western songs, descriptive modern music, and the limitless folk songs.

What is pioneer music without the dances and "play-party" games loved by so many? This meant that the physical education instructor was asked to work with us in learning the dances. Some of the songs the children liked best of all had no directions for dancing. This did not stop them—by this time they were ready to make up their own dances, following the patterns of other dances of the same type.

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many songs, dances, and stories of Western America. Now they were ready to choose the ones they thought best suited to our purpose. Briefly, we divided our half-hour into three ten-minute parts:

1. *Kit Carson*. A dramatization of a scene from Augusta Stevenson's "Kit Carson, Boy Trapper," published by Bobbs Merrill. This included a song and dance of the period.

2. *Traveling in a Covered Wagon*. Dramatization of the varied ways in which children were able to help their parents. These included: whittling of tools needed by the pioneers, carding wool, knitting wool into warm clothing, making of powder horns, learning to read and write through the use of a small slate and the family Bible.

3. *Our Idea of a Rodeo*. This was divided into: "Trick Shooting" to Rossini's "Overture to William Tell"; "Rope Twirling" to Moskowski's "The Juggler"; "Fancy Riding," a dance to "Pony Boy"; and a square dance, complete with caller and accordion accompaniment.

The program was a success from the standpoint of the children's knowledge of songs, dances, and stories of the early days. The skills involved in the actual presentation of the program on television were a worth while contribution to the understanding of our American way of life.

Below is an abbreviated list of materials we used in our study, and which we found most helpful.

#### MUSIC COMBINED WITH BACKGROUND STORIES

Boni, Margaret B. *Fire-side Book of Folk Songs* (Simon & Schuster 1947).  
Burk, Cassie and others. *America's Musical Heritage* (Laidlaw 1942).  
Carmer, Carl. *America Sings* (Knopf 1942).  
Chase, Richard. *Hullabaloo, and other Singing Folk Games* (Houghton 1949).  
Durlacher, Ed. *Play Party Book* (Devin-Adair 1945).  
Felton, Harold W. *Cowboy Jamboree* (Knopf 1951).  
Gordon, Dorothy. *Around the World in Song* (Dutton 1932).  
Kinsella, Hazel G. *History Sings* (University 1948).  
Oberndorfer, Anne. *New American Song Book* (Hall McCrea 1933).  
Wessells, Katherine. *The Golden Song Book* (Simon Schuster 1945).



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#### SOCIAL STUDIES—SUPPLEMENTARY READING

Bass, Florence. *Stories of Pioneer Life* (Heath 1900).  
Emerson, Caroline. *Pioneer Children of America* (Heath 1950).  
Holling, Holling C. *Book of Cowboys* (Platt and Munk 1936).  
Neuberger, Richard L. *Lewis and Clark Expedition* (Random House 1951).  
Willis, C. & Saunders, L. *Those Who Dared* (U.S.N.C. 1935).  
Olive Mumford, elementary teacher of music and librarian, Baltimore, Maryland.

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## Ennis Davis Dies

**F**RIENDS throughout the United States are grieving over the loss of one of the most dynamic personalities of the current period in the field of music education. Ennis Davis died on May 8 in Stroudsburg, Pennsylvania.

For some fourteen years he was with the music education department of Ginn and Company, and for the past twelve years he has been educational director of the Fred Waring Enterprises. He was editor of the *Music Journal* since its founding; and was well known for his association with the nationally established Fred Waring Workshops. He was past president of the Music Education Exhibitors Association; for years had taken an active part in that organization, as well as in the Music Educators National Conference of which he was a member for more than a quarter century, having first enrolled when he taught in Florence, Kansas, in 1925. Music teachers everywhere know him for his searching book "More Than a Pitchpipe," which remains as a lasting expression from the great heart and great mind of a true music educator.

—CVB

## The Fulbright Program

**M**USIC educators who are interested in undertaking university lecturing, advanced research, as well as other special categories in the field of music education, in other countries, will be interested to know that these types of programs and activities are recognized within the general framework of the Fulbright Program. To quote from a folder of information released by the Conference Board of Associated Research Councils, which is in charge of the Fulbright Program: "No limitation is placed by the Fulbright Act upon the type of educational activity nor the range of subject matter. All forms of instruction, as well as study and research, are included. Ordinary observation or tours of inspection, however, are not considered within the terms of the legislation."

Music educators who are interested in participating in the Fulbright Program for the 1954-55 school year should make application very soon. Applications are accepted between March 1 and April 15 of the year preceding that for which application is made for the countries of East Asia and the Pacific. Between June 1 and October 15 applications are accepted for the academic year beginning in the fall of the next year for countries of Europe and the Near East.

Information on the Fulbright Program as it relates to awards for university lecturing and advanced research may be obtained at most colleges and universities from faculty consultants who have been appointed by the presidents of their institutions.

Application forms, however, are obtainable only upon individual request to the Conference Board Committee, and completed forms should be returned to the Committee. The address is: Conference Board of Associated Research Councils, Committee on International Exchange of Persons, 2101 Constitution Ave., Washington, D. C.

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ME653

## String Progress in Mississippi

We in Mississippi appreciate the recognition given to the development of orchestras and strings in the February-March 1953 issue of the MUSIC EDUCATORS JOURNAL, in connection with the article by our state supervisor of music, William S. Haynie, "More Music For Mississippi." Though we feel the reception of string instruction has been all that could have been anticipated this academic year, it is gratifying and stimulating to find recognition and encouragement as described in this article. If you think the project sufficiently newsworthy, I am supplying additional information.

The Fourth Annual String Clinic was held on our campus in February. There were approximately 100 participating in the All-State High School Orchestra. The All-State Elementary Orchestra of 125 children from eight to fourteen years of age was born at this clinic. Frank Crockett, Jr., who is responsible for the teaching, organization, and conducting of this group, was employed by the University of Mississippi, Department of Extension, to work in three Delta communities this academic year in close cooperation with local schools. Each of his 130 students has purchased his own instrument and pays a small monthly tuition.

In view of the fact that only one com-Educators association, *Indiana Municator*, in Mississippi had string instruction, our initial purpose in placing Mr. Crockett in the Delta was to demonstrate to local school administrators and citizens the importance and practicability of string instruction in the curriculum. Two of the three Delta communities are already in process of securing their own string teachers for the academic year beginning September 1953. We feel that we have achieved our purpose in this area.

Encouraged by this experience, we plan to have a total of four string teachers in Mississippi beginning in September on the same basis as the current operation. Nineteen communities and approximately 600 students will be served by these four

teachers. This will cover most of the remainder of the state.

After the introduction of the project in the Delta, we are finding other superintendents of local schools quite interested in having the program for their own schools. There has never been any lack of enthusiasm for band work in Mississippi, and, consequently, it has been relatively easy for superintendents to secure budgets to sustain such programs. We hope we are demonstrating that this facility should be supplemented by string instruction and, in turn, the formation of school orchestras.

In addition to the expanded string program, the Department of Extension, in cooperation with the Department of Music, is planning a summer music camp on our campus for two weeks beginning in June. The university faculty will be supplemented by guest teachers and conductors, to cover various phases of choral and instrumental music. Other services to band directors, instrumental, and public school music teachers will be available from the Department of Extension in the next twelve months.

—A. G. BOWEN, JR., field representative, University of Mississippi.

## New Series of Teacher Aids in Music Education

THE twenty-one monographs published under the general heading, "Teacher Aids in Music Education" are now in process of revision. The new series will retain most of the titles in the present listing, but with new material supplied by the current Music in American Education Committees and other agencies of the MENC and cooperating organizations. New titles will be added to supply information pertaining to additional aspects or areas of music education, particularly those representing recent developments.

The revised or new monographs will be supplied as replacements for or additions to the leaflets as now listed in the MENC catalog of publications.



### THE PICTURE ON THE COVER

SHOWN ABOVE in miniature is a reproduction of the photograph from which the engraver's artist extracted a segment for the picture on the cover of this issue of the JOURNAL. The picture shows the organizations which participated in the All-Missouri program sponsored by the Missouri Music Educators Association as a feature of the biennial meeting of the Southwestern Music Educators Conference at Springfield, Missouri, March 7. The groups: Joplin High School Orchestra (rear), T. Frank Coulter, conductor; Southwest Missouri State College Choir, Horatio M. Farrar, conductor; Raytown High School Choir, J. R. Huckstep, conductor; Lincoln University Concert Choir, O. Anderson Fuller, conductor; Republic High School Band, Robert E. Clarke, conductor. Standing in the rear at the left is LeRoy Mason, president of the MMEA, and the conductors of the five groups, Messrs. Huckstep, Clarke, Fuller, Farrar and Coulter, in the order named from left to right.



Norman Lockwood has been appointed chairman of the Trinity University, San Antonio, Texas, Department of Music. Mr. Lockwood, who will assume his new post September 1, was formerly a member of the music faculties of Columbia University and the School of Sacred Music, Union Theological Seminary; is currently lecturing on music composition and theory at Yale University.

Carlton Chaffee, formerly at Simpson College, Indianola, Iowa, has accepted a position as associate professor of music education at the University of South Dakota, Vermillion.

Ray T. DeVilbiss, previously teaching at Winterset, Iowa, has been appointed director of bands and assistant professor of music education at the University of South Dakota.

Parks Grant will be guest professor of music education at Colorado College, Colorado Springs, during the 1953 summer session.

Agi Jambor has been appointed a permanent member of the piano faculty of the Peabody Conservatory of Music, Baltimore, Md., beginning this summer.

Elizabeth Wysor, formerly assistant professor of singing at the University of Virginia, is visiting assistant professor of voice in the School of Music at Northwestern University for five months—starting April 1.

Marshall Bartholomew, associate professor of singing at Yale University, director of Yale's undergraduate singing activities, and director of the Yale Glee Club since 1921, will retire at the end of the current academic year. Among the many projects which Mr. Bartholomew carried to success were the organization of Intercollegiate Music Council of the United States, and the International Student Music Council in Europe, and a systematic discovery and collection from original sources of North American folk music. Also, as a result of the Yale Glee Club's pioneering in South America in 1941, he brought into being a number of student choruses in Latin American universities.

Willard E. Givens, retired executive secretary of the National Education Association, accepted a three-months assignment from the Mutual Security Agency to assist Philippine educators in developing their professional associations for teachers. During his assignment, Dr. Givens will be working closely with the Special Technical and Economic Mission, and the MSA office in the Philippines.

Curt Sachs, fine arts historian, will present a course in "Instruments and Tone Color," and also deliver two public lectures at Northwestern University's 1953 summer session.

#### SUMMER MUSIC CAMPS

In order to respond to requests for information regarding music camps for high school students and similar summer activities, the MUSIC EDUCATORS JOURNAL has prepared a list based on data received the past season at the headquarters office. Copies of the list are available on request. Institutions desiring to be included in the listing for next season are invited to submit to the JOURNAL office essential facts regarding the 1954 season before September 30, 1953.

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### THE COMPLETE BOOK OF 20TH CENTURY MUSIC

by David Ewen. [New York: Prentice-Hall, Inc.] 498 pp. \$7.50.

It would, of course, be impossible to make really complete such a book that attempts to include all the composers of the last fifty years. Mr. Ewen chooses one hundred and eighteen composers, discusses their lives briefly, and describes some of their most important works. He has been most discerning in his choice of the typical works of each composer, although one wishes he would rely less on quotations of what others have thought about these pieces and more on his own artistic judgment. A well-written biographical sketch precedes these analyses, and gives the reader a clear conception of the composer's life and the influences which were instrumental in forming his style of composing.

There is a definite need for this book. Our musical culture is surprisingly unknown to the average concert-goer, and this volume does much to help inform him of the great wealth of music that has been written in the last fifty years. For this reason, "The Complete Book of 20th Century Music" belongs in every music lover's library, placed in a prominent position where it is easily accessible for quick reference.—George Bielow.

A MANUAL OF COUNTERPOINT, Based on Sixteenth-Century Practice, by David D. Boyden. [New York: Carl Fischer, Inc.] 98 pp., supplement of musical examples. \$3.00.

A manual of counterpoint based on the practices of that art in the sixteenth century. This is a revised edition of the book published in 1944 and is basically a fine book for use in the presentation of the subject of the sixteenth-century style to the student of counterpoint. Although Boyden believes the basic technique of this music is best given by the species system, he warns that this is only a method to reach the end and is not the end in itself. Therefore, he devotes sections of his book to free writing as it is found in the motet and mass, as well as secular polyphonic pieces of the time. Since no true understanding of any musical style can be gained through the learning of rules, the author must be commended for his supplement of musical examples (excerpts from the works of the masters of the period, including Lassus, Vittoria, and Palestrina). It is from these composers that the rules have been extracted, and to whom the student must return if he is to obtain a vital understanding of their art of polyphony.—George Bielow.

THE CHILD AND HIS MUSIC, a Handbook for the Use of the Teacher in the Elementary Grades, or in the Small School, by Hazel Gertrude Kinsella and Elizabeth M. Tierney. [The University Publishing Company.] 158 pp., illustrated, index.

This handbook to the study of the child and his music is offered with the hope that suggestions and ideas expressed in its pages may be helpful to teachers, and to students who are preparing themselves to be teachers. The authors further state that the book is designed to be a help to teachers to accomplish the high purpose of music in the growth of the child, the enjoyment of the arts and their use in deepening his understanding of life. Miss Kinsella is professor at the School of Music, University of Washington, Seattle; and Miss Tierney is professor of theory and history of music at the University of Nebraska, Lincoln.

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**MAURICE RAVEL**, by Victor I. Seroff. [New York: Henry Holt and Company.] 310 pp., illustrated, appendix, biography, index. \$3.75.

This biography of Maurice Ravel is the result of several years' penetrating research, not only on the influences and meanings of Ravel's particular genius, but on the carefully guarded personal life of the great French musician. According to the publishers it is the only study of the modern French master available in English.

**AN OBJECTIVE PSYCHOLOGY OF MUSIC**, by Robert W. Lundin. [New York: The Ronald Press Company.] 302 pp., illustrated, index. \$4.50.

In the preface the author states that this book is addressed to students of psychology who want to find out more about musical behavior, and to students of music whose knowledge of human responses to musical stimuli needs a scientific basis. Although the content will be familiar to musicians with some knowledge of psychology and to psychologists with special interest in music, they will find in the book a fresh approach to the study of musical behavior, a field in which scientific progress has been slower than in other areas of psychology. Chapters deal with different aesthetic responses to music, measurement and prediction of musical talent, methods of learning music, and the improvement of musical performance. Music in therapy and in industry are also discussed.

**CAREER PLANNING FOR HIGH SCHOOL STUDENTS**, by William J. Reilly. [Scranton, Pa.: Harper & Brothers.] 110 pp., appendix, index. \$2.00.

The primary purpose of this publication is to present tested methods and fundamental principles of career planning which have been successfully used by thousands of men and women in various age and occupational groups. The book can be used in three ways: (1) The high school student can read the book, study it and apply its methods to the solution of immediate problems, and then use it as a reference book for later life. (2) Parents may read the book first and have their sons or daughters read it, and use it as a basis to discuss and solve some problems and arrive at common agreements that are sound and satisfying. (3) High school guidance departments can have the student read the book first and formulate their own plans as far as possible before asking for an interview.

**THE STORY OF JEROME KERN**, by David Ewen. [New York: Henry Holt and Company.] 147 pp., appendix, index. \$2.50.

This is the story of Jerome Kern, a composer of popular music who wrote some of the greatest and most successful songs of our generation. It is also the story of an American composer who revolutionized the American musical theater. His first important contribution was to divorce the American musical comedy from the European operetta. His next "revolution" was to endow musical comedy with fresh character portrayals, genuine dramatic interest, piquant folk flavor. The author states that to describe a popular composer as either "great" or a "genius" will startle only those who assume a mobbyish attitude toward popular music. Mr. Ewen says that in the last analysis, music is either good or bad, and the style or idiom employed does not determine the quality.

**HOW TO READ MUSIC**, by Maxwell Kanzell. [New York: Carl Fischer, Inc.] 79 pp., illustrated. \$1.50.

This is the third edition of this book and is described as a completely new and simplified approach to reading music at sight with particular emphasis on ear-training. It is for home or classroom study and directed to piano, violin, band instrument students, singers, and music lovers.

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**WE'RE LOYAL TO YOU, ILLINOIS**, by Cary Clive Burford. [Illinois: The Interstate.] 741 pp., illustrated. \$5.00.

Described as "a treasure house of Illinois campus and musical life," this book gives the story of the University of Illinois Bands under Albert Austin Harding for forty-three years, superimposed upon glimpses of university history during the half century of Harding leadership on the campus. No introduction is needed here to Austin Harding and his career on the Illinois campus. The author frankly admits that it was nearly impossible to contain in one book all the information he had amassed concerning the beginnings of the Illinois bands and their subsequent development. Mr. Burford is an alumnus of the University of Illinois and a life-long resident of the general university area.

**MARCHING BANDS, HOW TO ORGANIZE AND DEVELOP THEM**, by Kenneth Hjelmervik and Richard C. Berg. [New York: A. S. Barnes & Company.] 301 pp., illustrated, appendix, index. \$3.00.

Friends who have looked forward to the publication of this book will appreciate the dedication to W. H. ("Wally") Hannah, the popular music educator, sage, prestidigitator and raconteur of the Roaring Northwest, whence came the two authors to earn recognition among the leaders of music education of the Eastern Seaboard not so many years ago. (Kenneth Hjelmervik was formerly at the University of Washington, Seattle, and Richard Berg was at Bremerton, Washington.)

The book is described as being for music directors who are interested in organizing or improving marching bands for their schools. The authors have drawn upon extensive experience in the field to set forth the how's and why's of band organization in clear, lively prose, which is abundantly illustrated by 65 line drawings. Anticipating the concern of the director with the most practical phases of creating and maintaining a marching band, the authors detail the ideal program for interesting students and maintaining equipment. They also explain just how the various formations are planned and achieved with the result that the director will know exactly where each member of his band must be at each stage of any given formation. The book is the answer for schools which have long wanted the life and color that a marching band supplies, but have not known how to plan and organize such a band.

**BENJAMIN BRITTEN**, a commentary on his works from a group of specialists. Edited by Donald Mitchell and Hans Keller. [New York: Philosophical Library.] 410 pp., illustrated, chronological catalogue of works, record guide, bibliography, index. \$7.50.

Described as being written to help the understanding of people who admire Britten superficially. This help can only be given through scholarship, taste and with that special tact needed in dealing with actual and potential friends. The chapters in this book, provided by an imposing list of contributors, deal with Britten's personality as well as his general background and musical works. According to the publishers, in addition to the light that it throws upon the works of Benjamin Britten, this book will be found to be a stimulant to musical understanding generally and to provide a valuable indication of current musical thought in Britain. Contributors include: The Earl of Harewood, Donald Mitchell, Peter Pears, George Malcolm, H. F. Redlich, Arthur Oldham, Hans Keller, Erwin Stein, Norman Del Mar, Paul Hamburger, Boyd Neel, Joan Chissell, Georges Auric, A. E. F. Dickinson, Imogen Holst, Lennox Berkeley, William Mann, Eric Walter White, Desmond Shawe-Taylor.

ADDITIONAL REVIEWS ON PAGE 14

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## Ada Bicking

THE death of Ada Bicking, another of the Conference members so prominently linked with the growth and development of the MENC and music education through the years who has passed away during the past year, comes as a great shock and sorrow to all who were associated with her and to the many who knew her through her work in the field of music education. Miss Bicking died on Sunday, February 22, at Grace Hospital in Detroit.

In the Conference Miss Bicking was a constant worker, held numerous posts. She was the second president of the North Central Division (1927-29), served on the Research Council, 1929-34; was secretary of the National Conference in 1922; was a member of the National Executive Committee, 1930-32.

Miss Bicking was a native of Evansville, Indiana, and received her training in the public schools of Evansville, the Metropolitan School of Music, the American Institute of Normal Methods and the Cincinnati Conservatory of Music. She held positions as supervisor of music, Vincennes; in the School of Education, Indiana University; head, music department, State Teachers College, St. Cloud, Minn.; music department, Evansville College; supervisor of music, Evansville Public Schools; member of the faculty in the School of Education, Ohio State University; state director of music education, Michigan; and director, Jordan College of Music, Indianapolis. She retired from the latter position only a few years ago, and although she retained her home in Indianapolis, spent most of her time in Detroit in order to be near her invalid sister.

Listed in Who's Who in America; Leaders in Education; Who's Who in American Education; American Women; and Who's Who in Music Education, Miss Bicking was honored by Evansville College and Jordan College in the twilight of her years by the bestowing of the honorary degrees of Doctor of Letters and Doctor of Music.

"Ada Bicking was one of those who made the term 'Music Educator' a label of distinction which others have subsequently been proud to bear," says the official magazine of the Indiana Music Educators association, *Indiana Musicator*. ". . . In a way Ada Bicking's record speaks for itself. She belonged to all of us. Her contributions, her courage, vision, and spirit transcended school boundaries and state lines. Wherever she was and whatever the task, she gave herself freely and unstintingly.

"So it is, that, with the passage of time she created for herself not only a splendid reputation as a teacher and administrator, but also a host of friends who will cherish always the privilege of having known and worked with her."



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COMMITTEE DIRECTORIES. The Music in American Education Committee Directories, prepared for special use at the 1953 Division conventions, may be secured by any chairman, committee member, or State, Division or National officer who has not received the material by sending a request to the headquarters office. Included in the National and Division listings are more than 1,200 names—a cross section of the leadership of the Music Educators National Conference.



ROLLINS COLLEGE, WINTER PARK, FLORIDA  
Chapter No. 139



WESTERN CAROLINA TEACHERS COLLEGE, CULLOWHEE, N. C.  
Chapter No. 336



PEABODY COLLEGE FOR TEACHERS, NASHVILLE, TENN  
Chapter No. 96



NORTH CAROLINA COLLEGE, DURHAM, N. C.  
Chapter No. 398

# Collegiate Newsletter

## Chapter Notes

SIAN JOSE STATE COLLEGE (California) Student Chapter No. 108, which has a membership of forty students, lists field trips and demonstrations and talks by guest speakers on the following areas during the year's programs: Music in therapy (the group made a trip to the state mental hospital at Agnew to watch music in therapy in action), techniques for playing and teaching the French horn, organization of a choral group on the secondary level, job opportunities in the public schools, the history of the Seashore tests (and demonstration of their use), the teaching of double reed instruments, some practical ways to teach classroom piano; teaching strings in the public schools. Members also attended the Bay Area meeting in San Francisco last fall. Officers: President—Norman Swanson, vice-president—John Fields, secretary-treasurer—Virginia Breedlove. Chapter adviser—Elizabeth May.

+

COLLEGE OF SAINT ROSE (Albany, N.Y.) Student Chapter No. 297 conducted an ambitious program this year with the aim of promoting interest in the appreciation of good music. Guest artists and speakers from all fields of musical activity were heard at the weekly meetings. The February program, for example, featured a lecture recital on the life and music of Franz Liszt, a talk by Edgar S. Van Olinda, music critic for the Albany *Times-Union*, and two student recitals.

+

UNIVERSITY OF OREGON Student Chapter No. 136 held a meeting in conjunction with the University's Third Annual Conference on Music Education. In addition to their separate meeting, at which the alumni who have been teaching a year or more were guests, the chapter members also attended the sessions and clinics on vocal, instrumental and general music. Some of the chapter members participated in the Intercollegiate Choir at the Northwest Division meeting in Bellingham, Washington. A reunion dinner for former student members, to be held at the home of Chapter Adviser Robert E. Nye, is being planned.

+

STATE UNIVERSITY OF NEW YORK, Teachers College at Fredonia, Student Chapter No. 151 served as the host chapter for the buffet supper for student members at the Eastern Music Educators Conference convention held in Buffalo. Lilla Belle Pitts, Teachers College, Columbia University, was the guest speaker, and Francis Diers, Fredonia, was toastmaster. Special music was offered by members of two Fredonia chapter musical organizations—the Fredonia Madrigal Singers, Vivian Robe, director; and the Fredonia String Quartet, Charles Arnold, director. Group singing was led by Patricia Gardner, also of the Fredonia chapter.

There were 270 guests at the supper and a chapter roll call was made which showed the following chapters represented: Connecticut—Danbury State Teachers College; University of Connecticut, Storrs, Maryland—Peabody Conservatory of Music, Baltimore; University of Maryland, College Park; Notre Dame College, Baltimore; Western Maryland College, Westminster; Morgan State College, Baltimore. Massachusetts—New England Conservatory of Music, Boston. New Jersey—Trenton State Teachers College, Trenton; New Jersey College for Women, New Brunswick. New York—College of Saint Rose, Albany; Teachers College, Columbia University, New York City; Eastman School of Music, Rochester; Hartwick College, Oneonta; Hofstra College, Hempstead; Houghton College, Houghton; Ithaca College, Ithaca; Nazareth College, Rochester; New York University, New York City; State University of New York, Teachers College, Fredonia; State University of New York, Teachers College, Potsdam; Syracuse University. Pennsylvania—Carnegie Institute of Technology, Pittsburgh; Temple University, Philadelphia; Mansfield State Teachers College; Wilkes College, Wilkes-Barre.

Wilkes-Barre. *Rhode Island*—Rhode Island College of Education, Providence. *Canada*—University of Toronto.

The chapter has 176 members. During the past year it has sponsored the High School Music Festival, the student part of the Annual Symposium of Music, assisted with high school visitation days, and has sponsored assemblies and special meetings with varied activities.

Chapter officers are: President—Joseph Geffert; vice-president—Jean Wells; secretary-treasurer—Marguerite Kaiser; program chairman—Patricia Gardner; membership chairman—Anne Carpenter; publicity chairman—Jack Lohrmann; Faculty sponsor—William E. Mudd, Jr.

+

WISCONSIN STATE COLLEGE Student Chapter No. 130 in Milwaukee sponsored a dinner for student members who attended the MENC North Central convention. At the first meeting of the year, four young teachers who were graduated from the college within the past two years were invited to discuss the problems and situations confronting a first-year teacher. They also gave suggestions on conducting classes, raising funds for the music department, and choosing the correct elective courses while in college. Plans for future meetings include as guest speakers the music supervisors of the Milwaukee county schools and the City of Milwaukee schools. Chapter officers: President—Wylie Moffat; vice-president—Patricia Uttech; secretary-treasurer—Gretchen Korn. Faculty advisers—Eleanor Wilson and Milton Rusch.

+

NORTH CENTRAL COLLEGE (Illinois) Student Chapter No. 6 reports a very active year. At the first meeting experiences and problems connected with practice teaching were related by cadet teachers, after which a question and answer period was held. Music teachers from the Naperville schools gave talks concerning their work, at later meetings, and free discussion periods followed in which everyone participated. Films on composers and symphony orchestras were shown at a meeting combined with the campus music honorary society. A field trip to the high school music department in a neighboring town has been planned, and the year will be climaxed by a banquet.

+

NORTH CAROLINA COLLEGE at Durham Student Chapter No. 398 promoted activities during the past year to stimulate the interest of the entire student body in artist and student recitals. It sponsored programs during National Music Week when the school orchestra, college, choir, piano, voice and instrumental majors were presented. Articles appearing in the MUSIC EDUCATORS JOURNAL were discussed at meetings of the chapter. Officers are: president—Eula Blue; vice-president—Laurence Cooper, secretary—Eloise Murphy; treasurer—Melvin Boone. Faculty sponsor is C. Ruth Edwards.

+

CONCORD COLLEGE (West Virginia) Student Chapter No. 309 took two field trips to Charleston for musical events, and held a recital for the orientation of freshman music majors. The chapter was represented at the MENC Southern Conference convention in Chattanooga. The chapter will conclude the semester's activities with a field day.

+

RICHMOND PROFESSIONAL INSTITUTE of the College of William and Mary (Virginia) Student Chapter No. 268 has been recently organized under the sponsorship of Donald Tennant, head of the music education department. The group consists of eleven members who are shown in the picture, left to right: Dorothy Dunbar, Joanna Stagnitto, Joyce Cobb, Irving Colvert. Standing, Donald Tennant, Frances Webb, Tom Witten, Volney Shepherd (head of the School of Music), Jane Steele, Gerry Rudershausen, H. C. Schmidt (band and instrumental instructor), Arnold Hyman, Madeline Synan, Edith Judkins. The group finds the MUSIC EDUCATORS JOURNAL very helpful and looks forward to each issue.



STATE UNIV. OF NEW YORK, TEACHERS COLL., FREDONIA  
Chapter No. 151



PROFESSIONAL INSTITUTE OF THE  
COLLEGE OF WILLIAM AND MARY, RICHMOND, VIRGINIA  
Chapter No. 268

WESTERN CAROLINA TEACHERS COLLEGE (North Carolina) Student Chapter No. 356 reports the following programs and activities: Nine members attended the MENC Southern Conference convention in Chattanooga. Program highlights included a lecture-demonstration on audio-visual aids in music education; talk on "Conducting Techniques"; a talk by a 1952 graduate, last year's chapter president Phil Magnus, on "Problems of the Beginning Music Teacher." Officers: Miss Eddie Lou Terrell, president; Patrick Montague, vice-president; Peggy McCracken and Jane Eargle, secretaries. Richard Renfro, faculty sponsor.

+

IMMACULATE HEART COLLEGE, Los Angeles, California, Student Chapter 304 has had an active 1952-53 school year. Members meet monthly to listen to guest speakers discuss topics related to the profession of music education, or take field trips to the various instrument makers in Los Angeles. During the holiday season, students of the chapter combined with the Sigma Alpha Iota chapter on campus to carol at some of the community's hospitals and rest homes, after which everyone enjoyed a Christmas dinner and party in the college social hall. The group has been convention-minded all year. Many members returned during Christmas vacation to attend the Western States Instrumental Clinic. Early in January members attended the annual Mid-Winter Conference held on the campus of the University of Southern California. Alice Martin, president of Chapter 304, with three other members, attended the California-Western convention held in Tucson, and upon returning spoke to the other members on the workshop, panels and other activities of the convention. For the last meeting of the year, we have invited Catherine Dunn, a graduate of the college, to speak of her experiences in the teaching profession. The students, of course, are also engaged in the many other activities of the school and the productions of the music department. The faculty sponsor is Sister Mary Nicholas.

+

GEORGE PEABODY COLLEGE FOR TEACHERS (Tennessee) Student Chapter No. 96. Among its activities for the past year, the chapter sponsored a one-day conference on "Music Teaching as a Vocation" for high school sophomores, juniors, and seniors in February, in cooperation with the administration of the college and a committee of music directors. Three hundred students, music directors, and principals attended. Several chapter members attended the Southern Conference convention in Chattanooga and these members reported their experiences at one of the chapter meetings. Workshops in various fields of music education were held during the year. Officers: President—Fay Jennings; vice-president, Don Wolford; program chairman—Kathryn Shaver; secretary—June Halliday; treasurer—Ellis N. Elsey; reporter—Arthur Humphreys. Chapter sponsor—Viola Borkeleide.

**PICTURES.** Chapter group photographs held for publication in the next issue of the Collegiate Newsletter (September-October 1953) include the following: Wisconsin State College, Milwaukee, Chapter No. 130; Arkansas Polytechnic College, Russellville, Chapter No. 387; North Central College, Naperville, Ill., Chapter No. 250; Madison College, Harrisonburg, Va., Chapter No. 182; College of Saint Rose, Albany, N. Y., Chapter No. 297; Fairmont State College, Fairmont, W. Va., Chapter No. 315; Immaculate Heart College, Los Angeles, Calif., Chapter No. 304; Professional Institute of the College of William and Mary, Richmond, Va., Chapter No. 268; Howard College, Birmingham, Ala., Chapter No. 404; Concord College, Athens, W. Va., Chapter No. 309.

# Music Educators Journal

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June-July 1953

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**ELECTIONS.** In the adjoining column is given a summarized report of the officers and board members elected at the biennial conventions of the six MENC Divisions. Officers will serve for the two-year term, July 1, 1953, to June 30, 1955. Board members-at-large will serve for four years, July 1, 1953, to June 30, 1957. (Two members-at-large are elected for a four-year term at each biennial convention.) The personnel of the MENC Division Board in each case includes, besides the officers and four members-at-large, the presidents of the affiliated state associations comprising the Division.

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Contributions: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

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## 1953 MENC ELECTIONS

Asterisks indicate retiring presidents who automatically become first vice-presidents. See further explanation in adjoining column, and the pictures and personnel lists on pages 36-37.

### CALIFORNIA-WESTERN

President—George F. Barr, Sacramento, Calif.; \*first vice-president—Ralph Hess, Phoenix, Arizona; second vice-president—Joseph Landon, San Bernardino, Calif. Members-at-large—Lynn Fitzgerald, Phoenix, Arizona; G. Eugene Jorgensen, Bear River, Utah.

NIMAC California-Western Division: Chairman—George Kyme, Oakland, Calif. Delegates to the National Board of Control: Band—Vincent A. Dagost, Los Angeles, Calif.; orchestra—John Hilgendorff, Provo, Utah; chorus—Arlie H. Richardson, Oakland, Calif.

### EASTERN

President—Mary M. Hunter, Baltimore, Md.; \*first vice-president—Arthur E. Ward, Montclair, N. J.; second vice-president—Elvin L. Freeman, Pulaski, N. Y. Members-at-large—Elmer M. Hintz, Hartford, Conn.; K. Elizabeth Ingalls, Jersey City, N. J.

NIMAC Eastern Division: Chairman—R. Leslie Saunders, Lebanon, Pa. Delegates to the National Board of Control: Band—Willard Green, West Hartford, Conn.; orchestra—Willet G. McCord, Harrisburg, Pa.; chorus—Mrs. Dorothy Harvey, Silver Creek, N. Y.

### NORTH CENTRAL

President—Harriet Nordholm, East Lansing, Mich.; \*first vice-president—Joseph E. Skornicka, Milwaukee, Wis.; second vice-president—Gordon Bird, Des Moines, Iowa. Members-at-large—F. E. Mortiboy, Davenport, Iowa; Harvey Waugh, St. Cloud, Minn.

NIMAC North Central Division: Chairman—Roger Hornig, Wisconsin Rapids, Wis. Delegates to the National Board of Control: Band—Paul Painter, Urbana, Ill.; orchestra—Robert Rimer, Cleveland, Ohio; chorus—Reginald Eldred, Center Line, Mich.

### NORTHWEST

President—A. Bert Christiansen, Ellensburg, Wash.; \*first vice-president—Leslie H. Armstrong, Olympia, Wash.; second vice-president—Ferd Haruda, Emmett, Idaho. Members-at-large—William T. Herbst, Yakima, Wash.; John H. Stehn, Portland, Oregon.

NIMAC Northwest Division: Chairman—Ferd Haruda. Delegates to the National Board of Control to be appointed.

### SOUTHERN

President—Wiley L. Housewright, Tallahassee, Florida; \*first vice-president—Edward H. Hamilton, Knoxville, Tenn.; second vice-president—Gene Morlan, Woodstock, Va. Members-at-large—Polly Gibbs, Baton Rouge, La.; Arnold E. Hoffman, Raleigh, North Carolina.

NIMAC Southern Division: Chairman—Jerry R. White, Roanoke, Va. Delegates to the National Board of Control: Band—Gilbert Scarbrough, Oak Ridge, Tenn.; orchestra—William Hoppe, Cleveland, Miss.; chorus—Douglas Rumble, Atlanta, Ga.

### SOUTHWESTERN

President—E. E. Mohr, Greeley, Colo.; \*first vice-president—Gerald Whitney, Tulsa, Okla.; second vice-president—Robert W. Milton, Kansas City, Mo. Members-at-large—Robert Fielder, Abilene, Texas; Aileen Watrous, Wichita, Kansas, Arkansas State Representative—John Y. Harding, Hot Springs, Ark.

NIMAC Southwestern Division: Chairman—Robert Fielder, Abilene, Texas. Delegates to the National Board of Control: Band—M. Orville Johnson, Independence, Mo.; orchestra—Frank C. Robinson, Bartlesville, Okla.; chorus—Alton R. Foster, Great Bend, Kansas.

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### Check List for Libraries

Bibliography of Music Education Materials	\$ .75
Bibliography of Research Studies in Music Education	2.00
Business Handbook of Music Education (MEEA)	n/c
Code for the National Anthem	.05
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Evaluation Standards for the Music Education Curriculum	.20
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